Kine WEEKLY

GAUMONT BRITISH CHANGES

See page 3

THE 2 Outstanding Productions of this or any year !

Dinner at 8

The Banquet of the Stars !

and

MARIE
DRESSLER
WALLACE
BEERY
in
"Jugbout Annie"

—and more of 'em on the way!

Not for just a day—Not for just a year—But always
METRO-GOLDWYN-MAYER

PROFITS
and
PRESTIGE

WILL SOAR
HIGHER
THAN EVER!

VOLTAIRE
GEORGE ARLISS · DORIS KENYON

MAYOR OF HELL
JAMES CAGNEY · MADGE EVANS

CAPTURED
LESLIE HOWARD · PAUL LUKAS · FAIRBANKS, Jnr.

PRIVATE DETECTIVE 62
WILLIAM POWELL · MARGARET LINDSAY

MARY STEVENS M.D.
KAY FRANCIS · LYLE TALBOT

BABY FACE
BARBARA STANWYCK · GEORGE BRENT

•

PROVE BEYOND QUESTION THAT

WARNER BROS.

REALISE THEIR RESPONSIBILITY

as

THE PRODUCTION COMPANY
WHICH HAS LED THE INDUSTRY
THROUGH TO BRIGHTER DAYS
... SHOWN IT THAT PROSPERITY
CAN ONLY BE REACHED WITH

BIG PICTURES

•

KEEP SOARING WITH

WARNER BROS.

The
NUMBER ONE COMPANY

Lively British Lion Annual Meeting
See page 15

Kinematograph WEEKLY

No. 1380 Thursday, September 28, 1933 Vol. 199

Scandal of 2d. Admission Charges
See page 13

TELEVISION AND LARGE SCREEN PROJECTION

Important Developments Imminent

IMPORTANT developments may be expected shortly, the "Kine" learns, from Baird Television, Ltd. Capt. A. G. D. West, formerly connected with B.B.C., H.M.V., and more recently with A.T.P. Studios, has for the past month or two been in sole charge of technical progress and development work, with a seat on the board of directors. In an interview with a "Kine" representative he detailed forthcoming developments of immediate interest to exhibitors and technicians.

Important progress has, it appears, been made recently in various directions. Of most interest to the exhibitor is the fact that J. L. Baird has himself been devoting his energies to large-screen projection. Already fairly successful projection has been achieved of a 90-line picture (sufficiently fine to give adequate definition) upon a screen 8 ft. by 6 ft.

German Results

Excellent results, at least comparable with the average of sub-standard projection, have also been achieved by the Baird Co.'s German subsidiary, Fernseh Akt-Ges., in the direction of television transmissions through the medium of a film. In this system, a negative is exposed in the ordinary way, but is fed immediately from the special camera to a procession machine, which in less than 20 seconds feeds the fixed and washed but still undried film to an apparatus in which, moving at a constant speed, it is scanned by concentrically pierced scanning disc, energising a photo-cell.

The photo-cell output is amplified and transmitted by radio to the receiver, where the signals control the light of an arc, which gradually builds up the picture on another film. This film is processed as before, and projected in the ordinary way. Enlargements of film produced by this method show quite good definition, and practically no trace of the scanning lines.

Home Equipment

Early developments are expected in regard to home television. Arrangements are being made to supply to broadcasting authorities transmitting apparatus for 30-line pictures, and in addition 120 and 180 line film and studio systems. Considerable interest is being manifested abroad in this apparatus.

Experiments are in hand, so far with a considerable measure of success, on short-wave transmission. A wave-length of 6.05 metres is being used for vision, and either 6.2 or 155 metres for sound.

In order to make such transmissions available to as large a number of "lookers-in" as possible (for the range of such short waves is, so far, very limited), a four years' contract has been entered into, and a licence obtained from the Postmaster-General, whereby experimental transmissions will be made from the South Tower of the Crystal Palace.

Owing to the height thus obtained, a large area will be covered, of at least 30 or 40 miles' radius, and probably as far as the south coast.

Experimental Work

Among the purposes which these transmissions will serve, is to enable valuable experimental work to be undertaken in ascertaining the range under various conditions, the risk of fading, the definition obtainable, and on questions of studio technique, such as make-up and production.

For the reception of these transmissions, Cathode-ray receivers have been developed, giving a well-defined picture, in cream and sepia, in various sizes up to 8 in. square.

Capt. West emphasises, however, that in his view home television will never seriously compete with the kinema.

Equipment Costs of Kinemas

SIMON ROWSON'S MASTERLY ANALYSIS

The Films of the Future

IN the course of his Presidential Address to members of the British Kinematograph Society on Monday night, Simon Rowson indulged in some interesting prophecies concerning the future of kinematography and presented some striking technical statistics.

He estimated the attendances at kinemas in Great Britain and Ireland as 1,000 million persons per annum, and gross payments for admissions in Great Britain as 43 million pounds, net receipts after payment of Entertainment Tax being about 36 million pounds. Including Ireland, the net receipts would probably rise to 37 or 38 million pounds.

Dividing the Trade into three departments: film printing, the kinema, and the studio, Mr. Rowson computed that five million feet of film per week is printed for all purposes. This represents a cost of more than £20,000 a week, or just over £1,000,000 per year.

Stock and Printing

Of this million pounds, £250,000 represents the cost of celluloid base, practically the whole of which, Mr. Rowson said, was paid abroad.

Another £400,000 to £500,000 represents materials, labour and profits of the film-coating works in this country and overseas. Of this total, at least 80 per cent., say, £350,000, is expended in British factories.

About £300,000 represents the value of the output of printing works after payment for film stock. Thus, the value of prints issuing from film factories minus the imported celluloid and stock is in the region of £700,000 per annum.

Seat Costs of Kinemas

As regards kinemas, the actual building costs, inclusive of furnishings, but exclusive of site value and sound and projection equipment, were estimated by Mr. Rowson as between 35 and 40 million pounds. Seating costs have risen as the super type of kinema has been erected, £20 and £50, and even £150, per seat being reached; in earlier days £5 to £6 per seat was the rule.

Mr. Rowson thought an average of £15 per seat adequately represents the building costs of kinemas to-day.

The Projection-box

A Transatlantic estimate of kinemas in Great Britain gave 4,250 wired theatres and 750 dark. "As a renter," said Mr. Rowson, "I do not know where the alleged 750 silent kinemas are to be found, or, if they exist, where they obtain product."

Believing 4,250 to represent the number of effective kinemas in the country, Mr. Rowson estimated the replacement value of projector equipment as £1,700,000 and the annual depreciation figure as £350,000.

Sound equipment, valued at replacement costs, would amount to £3,200,000, and depreciation, due to wear and tear and obsolescence, could not be less than £550,000 per annum. This brings the aggregate yearly provision for projection and sound equipment to £900,000, exclusive of new kinema equipment.

"Probably not more than one-third of this total, namely, £300,000, is spent in this country, the other two-thirds going abroad, almost entirely to the United States."

Servicing

Expenditure on servicing could be reasonably estimated as £300,000 per annum, and costs of carbons, lenses, mirrors, etc., repairs and replacements represent another £400,000, of which at least £100,000 is spent abroad.

Mr. Rowson summarised these figures as follows:—

Printing, £1,000,000, of which expenditure in this country is £650,000.

Projectors and sound equipment, £900,000, of which £300,000 is expended at home.

Servicing, spare parts, replacements, etc., £400,000, of which £300,000 is home expenditure.

(Continued on page 5)

CAPT. JACK SMITH

British Film Institute

The Governing Council

THE first meeting of the British Film Institute was held on Thursday at the offices of the Cinematograph Exhibitors' Association. Sir Charles Cleland presided.

The principal business was to co-opt members to represent the public interest on the governing council. Representatives of the Trade and of educational interests had already been chosen, and as a result of the meeting the governing council is now constituted as follows:—

Trade Interests.—C. M. Woolf, Gaumont-British Picture Corporation; Thomas Ormiston, M.P.; and F. W. Baker, Kinematograph Renters' Society.

Educational Interests.—Sir Charles Cleland, chairman of the Glasgow Education Authority; A. C. Cameron, secretary of the Oxford Education Committee; and R. S. Lambert, editor of *The Listener*.

Public Interests.—John Buchan, M.P.; John Lawson, M.P.; and Lady Levita.

The appointment of chairman was deferred.

BRITISH FILM DEAL IN NEW ZEALAND

Ernest Turnbull, managing director of British Dominions Films, Ltd., has just returned to Melbourne from New Zealand after signing up the whole of the product distributed by British Dominions Films, Ltd., for fifty leading towns, including Wellington, Auckland, Dunedin and Christchurch.

The product to be released in these towns under this contract includes that of British and Dominions Film Corporation, Twickenham Film Studios, British Lion and Sterling Film Co. This is the biggest film deal ever made in New Zealand.

BIRMINGHAM'S S.O. CONDITIONS

An important meeting of the Joint Committee of the Birmingham and the local C.E.A. was held on Tuesday, September 26, to consider, among other matters, an application for some variation of the conditions governing Sunday opening in relation to the number of Sundays per month worked by operators. It is desired to ease the existing difficulties.

In This Issue

Full details of the proposed merger of interests of B.I.P. and A.B.C. appear on page 16
Renters have demanded hire for films shown at charity performances where rental paid page 15
Consolidation of the renting interests of W. & F. and Gaumont Ideal and the resignation of W. J. Gell and Simon Rowson are announced page 3
A demand for national action against cut prices was made at the Leeds C.E.A. page 13

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FILM PRINTING SENSATION

WILLIAMSON WORKS CLOSE

Price Cutting the Cause

FOR some time past the *Kine.* has been aware that one of our leading film printing companies, the Williamson Film Printing Co., Ltd., of Barnet, has been working on a skeleton staff. The announcement of the closing down of the company's factory has, however, come as a surprise to the Trade in general.

The company is one of the oldest established film printing concerns, and has had an enviable reputation for the quality and reliability of its output. An explanation was given to a *Kine.* representative by Capt. Jack Smith, one of the pioneers of our trade, who for the past 13 years has been managing director. Capt. Smith was discovered in the silent factory at Barnet, amid a muddle of papers which he was sorting out in readiness for the vacating of the premises.

Price Cutting

"For many years past," Capt. Smith explained, "the position of the independent film printer has become increasingly difficult. Five years ago there were 128 potential customers—large and small—to-day the number of renters without an interest in some printing factory is exceedingly small. This means that the independent printer—which I was determined to remain—has had to submit to rigorous price cutting, and often to extended credit terms involving very large amounts.

"Five years ago, in silent days, it was generally accepted that the price of printing should show a net margin between stock costs and invoice price of ¼d. per foot; to-day, notwithstanding the many complications caused by sound—increased cost of apparatus, much enhanced maintenance charges, and increased wages necessitated by a better grade of worker—the price has been gradually cut, until now it is 0.9d. per foot, less 5 per cent., of which stock costs 0.7d. The difference between these figures cannot possibly show a fair margin of profit to the printer.

"The position is made still worse by the extended credit demanded, and by the fluctuations in orders, which may mean working overtime one week and short time the next.

"Two years ago," he continued, "I foresaw the present state of affairs. The lease of our premises expires on September 29, and therefore I made a point of making no contracts extending beyond this date.

"I explained to my directors that, if the business were continued, there was risk of our past substantial profits becoming a loss."

Plant Disposed Of

Capt. Smith stressed the excellent financial position of the company. The whole of the stock and plant has been already disposed of on favourable terms, and the position of the company is such that the shareholders will actually receive a return of their capital, and 125 per cent. in addition.

Capt. Smith has been far too busy to make definite plans for his future, but is considering several advantageous offers from various quarters, both in and out of the film printing line.

Hornsey S.O. Victory

Majority of 1,703

Polling on the question of Sunday opening in Hornsey and district, where there is an electorate of 50,000 took place on Tuesday, the result being as follows:—

For	8,555
Against	6,852
Majority in favour	1,703

The Trade rallied splendidly to the local exhibitors' cause for transport assistance, and the advocates' fleet of cars, which were to be seen actively engaged in taking voters to the polling stations, assisted in no small measure to arouse the public from their usual apathy.

A vigorous fight was conducted by Victor Moss, and a strong publicity campaign, with mass meetings, talkie vans, supplemented the usual thorough canvass of every voter. During the last two days of the campaign stunt advertising, consisting of a typical "John Bull," and a man representing the kill-joy, toured the district with effect.

E. W. Peall, representing Gaumont-British, was present, and brought a good band of helpers, and many independent exhibitors also rendered assistance. The theatres concerned are the Rink, Finsbury Park; Hippodrome and Plaza, Crouch End; Regent, Hornsey; Premier, Harringay; Athenæum and Summerland, Muswell Hill.

The result was announced at the Drill Hall, Hornsey, and afterwards a reception was held at the Rink.

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THIS PRICE-CUTTING MADNESS

ALLIED to the urgent need for a reasonable limit below which admission prices must not be allowed to drop is another question too frequently side-tracked—the unnecessarily generous length of programme given by many houses.

If a kinema is getting an *average* of a shilling for its seats, there is probably a case for the 3½-hour show. But where the complaints are most rife we hear of a performance of this length being put on while a considerable mass of patrons are paying 3d., or even 2d.

Now competition is the spice of the exhibitor's life, and no member of this Trade can object to having to fight for his business. It is part of the game, and the incentive for much that is most admirable in this most vigorous of trades.

But if it approaches the stage when a man cuts his own throat in his efforts to live, and this throat-cutting is found to be contagious, it is time to pull ourselves up and take a reasonable attitude before we go mad together.

If every exhibitor in a given district maintains a fair minimum price of admission and one breaks away and secures a bigger audience by cutting rates, there are at least a few platitudes to be said about courage and enterprise.

Then, however, the inevitable happens, and the other houses follow suit in self-defence. This means they are all in the same relative positions as when they started, but the aggregate receipts of each hall are materially decreased.

How to return to sanity again is the next problem, and to bring prices up to a reasonable standard is a riddle that has not yet been solved. All that the competing houses can do is to ask themselves why the necessity of making this terribly difficult readjustment was ever allowed to arise.

They might as well ask who won the world war.

THE PRICE OF CURRENT

WHEN the grid scheme for economical distribution of electrical power was being prepared, exhibitors, dissatisfied with the terms under which their current was supplied, were living in confident hopes of a better time coming.

The opportunity for a wholesale reduction in charges seemed to be irresistible. And yet the complaints from the provinces seem as bitter and as fully justified as ever.

An industry which can offer so steady a market for the output of electricity is, one would think, of prime importance. Instead of making special efforts to keep this large body of consumers on their books, however, we only see a systematic policy on the part of the various undertakings to extract the uttermost farthing.

Which is the reason for the activity of the firms by whose engineering successes we are able to generate our own current. The not particularly far-sighted tactics on the part of the electric stations has encouraged the development of a very useful ally for the exhibitor.

The Government as Film Producer

JOHN GRIERSON,
Film Chief to the E.M.B. since its inception

THAT a Government department can worthily utilise the opportunities for propaganda by the screen has been proved in the success of the Empire Marketing Board's films. The transfer this week of the unit to the P.M.G.'s department renders our discussion of its achievements and possibilities a timely one.

THE official announcement that the E.M.B. Film Library is to be transferred to the Postmaster-General's department guarantees the continuity of the most solid and practical effort in educational film work which this country has produced. While others have been talking educational firms, the E.M.B. has been quietly collecting films, making films and servicing films.

It has sought, by confining their subject matter to Empire industry and commerce, to bring the Empire alive. This propaganda purpose has not prevented a true educational approach. As the recent astonishing outburst in the Press testified, the teachers have recognised this.

ONE may doubt, however, if this educational work is quite so important as some other things the E.M.B. has done. We published recently an article by Robert Flaherty in which he described the new technical outlook which the E.M.B. group under Grierson has brought to bear on interest films, and the new possibilities they have found in unpromising industrial and commercial material.

Concealed behind this technical drive for new ways of treatment is the real story of the E.M.B. film unit. It has been learning not so much the methods of education as the methods of propaganda. It has been learning to turn films to definite Government purposes.

We therefore regard the fact that the film unit is to go over to the G.P.O., and the fact that Grierson himself is to go over to the G.P.O., as more important news than the other. It means that the Government is to continue to develop a film centre for its own service.

ALREADY the E.M.B. has produced films for the Ministry of Agriculture and for the G.P.O. It has co-operated with the Air Ministry and the Admiralty, and with Government research stations in this country and overseas. These various activities mean that Government departments are at last awake to the value of films, both for educational work inside the departments and for the description of their working to the general public. The complexities of departmental work and its contacts with the public at a thousand points make these film activities increasingly necessary.

The G.P.O. is as good a centre as any for the development of this Government film centre, and the P.M.G. is to be congratulated for having given his department the kudos of being responsible for it.

IT has been already announced, however, that the film unit is to make a film for the B.B.C., and there has been mention of a group of films for the Ceylon Government. The larger continuity is thereby assured.

What is important to the film Trade in this is the fact that there is good assurance that the job is being done well. From the beginning production has been under the auspices of New Era Films, but the driving force has been Grierson, himself a civil servant, and the group of men under him. They have seized the opportunity presented to carry film work into a wider field: into education, research and propaganda.

By close and continuous association with Government needs, they have been able to familiarise themselves with their film possibilities as no outsiders could hope to do. And they have been able to specialise, setting a standard in their own field which has earned them very considerable respect. They are, to use their own word, the best "documentarians" in the business.

WHAT must be looked for now is a strengthening of their relations with the commercial distributors. They have preferred in the initial stages to create their own non-theatrical distribution, and this was a far-seeing move, for it has given them a lion's share of a new and developing field.

But if the screen is to be the mouthpiece of Government and Government departments, the theatres must sooner or later be given greater attention. One of the chief tasks of a Government film unit must be to find out how far Government interests can be reduced to terms of entertainment. Already, in "Drifters" and in the shorts recently sold to Gaumont-British, a beginning has been made. If the Government really means to use the screen, it must continue on the same lines.

HERBERT MARSHALL

ONE of the most interesting stories I have heard this week concerns the independent production plans of Herbert Marshall in this country. Probably our most polished screen actor, although still in the States, he has, I am assured, gone so far as to book a studio, purchase camera equipment and start casting.

I HAD a private view a day or two ago of a picture which will arouse a good deal of interest when it is shown. It was produced by an old friend whom I last met at the Wembley studios, C. H. Dand, now with British Publicity Talking Films.

THE subject is one of considerable dramatic appeal, and illustrates the struggles of the quarryman against the forces of nature. Technical qualities are first class in spite of the considerable difficulties that had to be surmounted in securing authenticity, and I am looking forward to a Trade show which will give me the chance of checking up with audience reaction.

IT is doubtful if, in the whole history of kinematography, there has ever been delivered such a comprehensive survey of the technical side of the Industry as that delivered by Simon Rowson on Monday night. Specialists, on occasions, have dealt with sections of the Industry, but Mr. Rowson essayed to cover the whole field, and was the recipient of sincere congratulations.

MEMBERS of the B.K.S., in the persons of T. Thorne Baker and Capt. A. G. D. West voiced their appreciation, and visitors present, in the persons of Col. Bromhead, F. W. Baker and H. Bruce Woolfe were eloquent in their congratulations on the scope of the paper and its incisiveness.

LONG SHOTS

Herbert Marshall to Produce—Technicians at the B.K.S. —S. Rowson's Paper—Film Society

MR. ROWSON'S paper, with its statistics and its prophecies, its analysis of shortcomings, and its pointing to avenues of progress, is summarised elsewhere. It is, however, to be published *in extenso* as one of the B.K.S. Transactions, and will thus be available for study, and possibly discussion.

IT was good to see former members of the Industry present—Col. Bromhead and his brother, R. W. Paul and H. V. Lawley among them—and to hear F. W. Baker, of Butcher's Film Service, with his outspoken manner, uttering a word of congratulation.

COL. BROMHEAD confessed himself a little baffled by terms such as "wow" and "bloop," and Bobby Paul sorrowed at not possessing the educational qualifications necessary for entering the Polytechnic course for technicians. F. W. Baker was more confident, as the possessor of an operator's certificate warranting proficiency in machinery and optics.

A CRITICISM heard during the week of the proposed new title of the amalgamated Maxwell companies had for its basis the fear lest the prestige of B.I.P. as a guarantee of quality abroad would be lost under another title.

I GATHER, however, that there need be no fear on this point, and that, while the companies will be known under the new Associated British Picture Corporation title, B.I.P. will still have prominence as a trademark in Europe and the Dominions.

OPINIONS differ at Swansea. Sir Percy Molyneux, chairman of the Watch Committee, expressed the opinion last week that films would become less important, and that plays would supersede them. On the other side, the architect of the new civic centre has included a film projection installation in his plans, declaring that future generations will judge harshly the omission of a projection theatre from plans of a municipal building.

THE Theatre Edouard VII., Fox Paris house, reopened last week with the Lilian Harvey picture made in America under the title of "My Lips Betray," renamed "La 40cv. du Roi" (The King's 40 H.P.).

WHEN *H.M.S. York* visited Stockholm the officers were conducted over the head office of Svensk Filmindustri, and were invited to view in the private theatre some films taken of the ship's visit. They were afterwards entertained to lunch at "Gyllene Freden" as the guests of Mr. Andersson.

IT is interesting to note that the Gyllene Freden is one of the most famous restaurants in Northern Europe. It is similar in character to our "Cheshire Cheese," and is at least 400 years old. The waitresses wear the old Swedish costume of the period. It was originally the rendezvous of the most famous artists and singers of Sweden.

AT its meeting, on Tuesday, the Film Society expressed its satisfaction with its Council by electing it as before. With a generally satisfactory programme last season and an excess of means over expenditure, the Society would appear to have been very efficiently run.

THE films scheduled for screening during the coming season include two films which may correct the impression which some people have voiced that the Society was pro-Soviet. These are "S.A. Mann Brand," made as Nazi propaganda in Germany, with Franz Leitz as director, and "Blackshirts," which lauds Italian Fascism. There are four Russian films to set against these.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

CARL LAEMMLE, Maurice Chevalier and Charles Laughton are all passengers on the "Ile de France."

"SCANDALS" will be made by George White for Fox.

CHARLES BICKFORD is due to arrive Thursday on his B.I.P. contract.

"THE PRIVATE LIFE OF HENRY VIII." had a most enthusiastic reception and is hailed in New York as England's best.

CIRCUIT SUPERS FOR OUTER LONDON

Extensive P.C.T.-G.B. Plans

FOLLOWING on the erection of super kinemas in the inner parts of London, notably at Hammersmith, Peckham, Lewisham, Streatham, and with houses in course of construction at Wood Green and Chelsea, it is understood that the P.C.T.-G.B. circuit is contemplating extending its activities to Outer London.

For some time past rumours have been associated with the names of the leading circuits regarding intentions to construct super kinemas in growing districts around London. So far, the competition for building new houses in the outer area has been confined to the activities of the County Cinemas and the Oscar Deutsch concerns. The new kinemas have been constructed on the comparatively small size.

There is now every evidence that a definite move is to be made to provide outer London with super-kinemas, complete with full size stages, dance halls, and the other amenities of the "Palace" type of buildings.

At the moment, plans have been formulated for new "Palaces" at Wallington, Surrey, and Hounslow, Middlesex, and it is understood that several sites are under consideration for kinemas in the eastern and northern part of London. The sites for the Wallington and Hounslow houses have been definitely decided upon.

E.M.B. FILMS

TO BE HANDLED BY POST OFFICE

The film-renting function of the Empire Marketing Board will in future be discharged by the Postmaster-General, who has decided to maintain during the coming winter season the Film Library originally formed by the Empire Marketing Board. Arrangements were made some time ago for the inclusion of films dealing with the Post Office services in the Board's Film Library, and for nearly two years the Post Office has been actively associated with other film activities of the board.

In coming to this decision Sir Kingsley Wood has received the approval and encouragement of the Board of Education, the Scottish Education Department, and the Ministry of Education for Northern Ireland, their representatives will be associated in an advisory capacity with the library's management.

The Post Office is taking over the Empire Marketing Board lists of schools using the library, and is arranging to meet applications already sent in for films required after September 30. A new catalogue will shortly be issued.

Sir Stephen Tallents, former chief of the E.M.B., was recently appointed Public Relations Officer of the G.P.O., and it is understood that he will control the Film Library.

COLUMBIA RELEASE DATES

Columbia's release dates of the company's first three films, which were Trade shown last week, are as follows:—

	London.	Provinces.
"Lady for a Day" ...	March 12.	April 2.
"King of the Wild" ...	March 19.	March 26.
"The Wrecker" ...	April 2.	April 16.

The telephone number at Columbia's Glasgow branch office at 164, Buchanan Street is Douglas 306.

Switzerland now possesses a sound film studio, the property of Praessens-Film. It is situated in Zurich in the building formerly occupied by the radio broadcasting organisation. A programme of films is planned, including a sound recording of Alpine climbing.

S. ROWSON

Prospects For the Future

Recording, Colour, and Television

(*Continued from page 3*)

Mr. Rowson began his estimate of the future by saying that no important advance had been made in the physical qualities of film base during the past twenty years.

Advances in recording technique were retarded by the lack of advance, and celluloid manufacturers should undertake research to improve quality and allow the improvements in emulsion to be taken advantage of.

Film standards also demand attention and better methods of silencing cameras must be adopted. The elimination of the multiple lens turret and the intermittent were indicated as improvements.

Recording Demands

Mr. Rowson then indicated improvements which must take place in sound recording and reproduction. Extension of frequency range, better recording of speech and music, better treatment of transients, linear distortion, the invention of higher quality microphones and mixing panels were among the lines of advance suggested.

On the question of film stock for sound recording and reproduction, the elimination of halation by the use of an anti-halation layer between emulsion and stock was suggested to manufacturers as a possibility.

The loudspeaker Mr. Rowson characterised as the weakest part of the whole sound system. "It is no vain hope that within the next 12 months some new type of loudspeaker will be produced which will reproduce an English voice as an English voice, and not as an American voice."

Colour and Television

In the next two or three years colour will arrive. It will be at least a three-colour system; it will be additive and not subtractive and will not be appreciably more costly for prints than at present.

Television will come first into the home, Mr. Rowson thinks, because the most difficult barrier to be overcome at present is associated with reception on a large screen; but within three to five years success would be so marked that it would have its place in the kinema.

"When that arrives the kinema may be compelled to alter its technique, but its fundamental characteristics of cheap visual entertainment will not alter. Only the operating-box will be transformed.

"The kinema is a living organism, growing, developing, facing unexpected stress and storm, surviving, progressing ever forward. . . . We look back with pride on our past and with confidence to the future."

Warner Convention

SALES FORCE INVADES BRIGHTON

THE third Annual Sales Convention of Warner Brothers Pictures, Ltd., takes place at the Hotel Metropole, Brighton, during this week-end.

Max Milder will be accompanied by Walton Brown, general sales manager; Dillon Damen, advertising and publicity manager; R. W. McGillivray, assistant sales manager; Freddie King, shorts sales manager; Mark Grotsky, London branch manager; Tommy Rothwell, circuit sales manager; W. Turner, secretary; F. W. Clark, contract controller; and Jack Gilbert, purchase controller.

The executive and sales staff from head office will be joined at Brighton by the branch managers and salesmen from the provinces, of which the former will be H. E. Ellis, Birmingham; R. F. Wilkinson, Cardiff. G. Nash, Dublin; G. Lee, Glasgow; Ambrose Pickard, Leeds; T. Charles, Liverpool; F. W. Stanbury, Manchester; and G. T. Turnbull, Newcastle.

"We were in the privileged position last year," Max Milder states, "of being able to present the record number of West End pre-release presentations, and again, to date, during 1933, we have maintained that record, because we have shown no less than twenty-four features.

"There is no doubt," continues Max Milder, "that Warner Bros.' pictures have come to be the accepted standard of entertainment, proven time and again by the fact that both the Press and the public have acknowledged a Warner Bros.' pre-release to be the best film of the week. It must be obvious that such reaction cannot be the result of a production fluke, but that it must be a most definite tribute to the exceptional standard of entertainment which we have achieved with Warner pictures, combining, as they do, the finest possible and procurable values in star, story and production strength.

"The conference we shall hold this coming week-end at the Hotel Metropole in Brighton will be conspicuous by the fact that then, and only then, will our sales organisation be acquainted with the stars who will be playing in our pictures, and the type of story to be given to them."

"We have purposely withheld any sort of ambiguous announcement, because Warner Brothers do not believe in this sort of thing. We believe that the exhibitor to-day is not interested in such promises, but that he is definitely interested in knowing exactly the 'type' of entertainment he will be in a position to offer his patrons. It is absurd to offer 'fiction' for the future, and rather than do this, Warner Brothers will not say exactly what and when you are going to see certain pictures.

"Warner Brothers are selling 'facts'—in other words, our salesmen will go to the exhibitors of this country and offer them a definitely produced and pre-viewed product."

G.-B. REORGANISATION

Gaumont-Ideal Merge with W. & F.

A GREAT scheme for the reorganisation of the renting interests of the Gaumont-British Corporation is being prepared. Gaumont-Ideal is being merged into W. and F. and the combined unit will function under the new title of Gaumont-British Distributors. Considerable economies will result from the new arrangement, which will be the subject of an early announcement by C. M. Woolf.

GAUMONT-BRITISH DISTRIBUTORS, LTD.

The consolidation of the renting interests of W. and F. and Gaumont-Ideal, Ltd., and their reorganisation into one unit under the new title of Gaumont-British Distributors, Ltd., has resulted in the resignation of W. J. Gell and Simon Rowson, two of the most respected and well-known executives in the country.

Both Mr. Gell and Mr. Rowson have announced the severance of their activities from the board of Gaumont-British and all other associated companies of the corporation.

The merger indicates the passing of the Gaumont Company, the original and the oldest film concern in this country, having been established 35 years ago by Col. R. C. Bromhead and R. Bromhead, in association with Leon Gaumont.

Mr. Gell has been with the Gaumont Company for 24 years, which Mr. Gell believes constitutes a record for any executive position in the Industry.

He joined the company in 1909, and, after managing the Liverpool branch, he became district manager for Liverpool, Newcastle and Manchester, returning to London in 1922 as joint general manager of the company. In 1928 he was elected to the board as joint managing director, and in 1929, managing director. In 1933 he became managing director of Gaumont-Ideal, Ltd.

Mr. Gell's immediate intentions are to take a holiday, after which an announcement regarding his future activities will be made.

Founded Ideal Films

The decision of Mr. Rowson to resign his directorship of the Gaumont-British Corporation, which he has held since its formation, also implies the severance of any connection with Ideal Films, Ltd., which, with his brother, Harry Rowson, he helped to found and develop more than twenty years ago.

Mr. Rowson expects shortly to make a full announcement of his future activities.

W. J. GELL

Progress of Ideal Films

Pre-War German Spectacles

The Ideal Company first had its beginnings over twenty-four years ago, when its activities were begun in a small room in Camden Town by Harry Rowson. Later S. Rowson joined his brother, and a move was made in 1910 to Gerrard Street, when a large business was developed in open market films. Among the product handled by the company at this time were the Lubin-Biograph Pictures, and the product of leading Italian and German studios.

It was in this year that the Ideal Film Co., Ltd., was registered, and some striking films from German studios were presented at this time. Among them will be remembered "The Brand of Cain," "The Money God," and "The Jew of Prague." In 1914 the company moved from Gerrard Street to 76, Wardour Street, and two years later handled the first of the Hepworth Pictures, and embarked upon the production of British films, the most outstanding of the early period being "My Old Dutch," with Albert Chevalier playing the lead.

This began a red letter time for the company, and a policy was embarked upon, by which leading stage players were presented in famous plays upon the screen. Among those were Sir George Alexander, Sir John Hare, H. B. Irving, Irene Vanbrugh and Ellen Terry. "The Second Miss Tanqueray" and "The Lyons Mail" belong to this period.

A Rich Compliment

An interesting recognition of the work of Ideal Films at this time was the invitation issued to the company to produce "Masks and Faces," in aid of the Academy of Dramatic Art. This was the first and perhaps the most striking of all British films in that it was the first genuine all-star production, leading actors and actresses of all kinds co-operating and playing major and minor parts in this production.

In 1920 the company was reorganised, and the Elstree Studios were acquired shortly afterwards. In 1927 the company became part of the Gaumont-British Corporation, and early this year the company was merged with the Gaumont Company as Gaumont-Ideal.

"BLUE ROOM" SUCCESS

"The Secret of the Blue Room" made a triumphant bow to British audiences on Sunday at the Capitol. Queues formed early in the afternoon, and grew to exceptional dimensions, despite the continual downpour of heavy rain. Business was at top pressure from the opening of the house at five o'clock, and before "The Secret of the Blue Room" was screened for the first time, the theatre was packed out, with all available standing-room taken. Half-way through the programme large queues had formed for the second house, and it is estimated that by the end of the first presentation of this Universal opus several hundreds were waiting in queues that stretched far down Jermyn Street.

Pioneers During 35 Years

Gaumont's Proud Record

WITH the cessation of the activities of the Gaumont Co. as a film distributing unit, and its merging into Gaumont-British Distributors, there comes to an end a company with a history of adventure and enterprise covering a period of 35 years.

It was in 1898, in the days when films were sold outright at a few pence per foot, that the Gaumont Co. started its activities in Cecil Court. Leon Gaumont, the French film pioneer, was associated with the company, and A. C. Bromhead (the Colonel Bromhead of to-day) was in charge.

Business Expansion

Films and film apparatus constituted the business, and so remarkably did it expand that eight years later a move was made to Sherwood Street, and later the Denman Street premises were taken over.

Expansion had also taken place elsewhere, and branches were opened in the provinces and separate companies formed in Australia and Canada.

Film Production

Film production began in 1903 on an open-air stage at Loughboro' Junction, and in 1914 the Shepherd's Bush studios were opened, the nucleus of to-days giant premises.

About this time the Australian company was disposed of to the Spencer group, which became the Australian Film Trust, and the Canadian company was sold to the Mutual Film Co.

Colonel Bromhead's absence on war service led to R. C. Bromhead becoming permanently associated with the company and the development continued until the merging of the companies into a larger group led to the resignation of the brothers Bromhead.

Since then the Gaumont Company has become part of the Gaumont-British Corporation.

A Few Reminiscences

Recalling some of the creditable achievements of the Gaumont Co. to a *Kine.* representative, Col. Bromhead mentioned that the Gaumont Company was the first to organise the booking of films on contract and to lay down the conditions of hiring films.

The opening of the Gaumont branch at Glasgow in 1906 was another pioneer move, and this example was quickly followed by other companies. Its building of studios was another pioneer effort, and it was at one time the hope of the company to establish branches in all the important British overseas dominions. Even Malta at one time had a branch established there.

Col. Bromhead recalled, with a smile, the staging of the peace of Vereeniging after the Boer War for a film. It was a super of 200 ft. length at 6d. per ft.

Quick News-reel Work

Other achievements, of which Col. Bromhead is justifiably proud, is the photographing of the arrival of Lord Kitchener and the Boer leaders in the morning and the screening of the event at the Hippodrome at 3 p.m. the same day. This was in 1902.

Talking pictures of Harry Lauder by means of the Chronophone were screened in 1909, and another proud record is that in the whole of the 35 years, Gaumont never had a losing year. One year a profit of 1,200 per cent. was achieved, and the studio valuation was shown in the assets as worth one shilling.

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Sept. 28 and Wed., Oct. 4

Thursday

Her Splendid Folly (*Butcher*)

Cambridge Theatre. **3 p.m**

Always interested in the private lives of film favourites, picturegoers should find plenty to please them in "Her Splendid Folly," an exciting story which takes them behind the camera and shows the making of a "star."

The plot is ingenious enough, for it tells of a charming young stenographer who has to double for the star, injured during the production of a very big picture, and has to keep up the deception, with unexpected and highly sensational results. The double rôle of stenographer and actress offers Lilian Bond a splendid opportunity, of which, we are told, she takes full advantage, and many will wonder how many of this clever player's little touches are autobiographies. Another important character in this film is an American-Jewish picture magnate, delineated with customary humour and skill by Alexander Carr, of "Potash and Perlmutter" fame. Theodore Von Eltz is leading man in a double sense, as the producing company's male star, while another important part is played by that clever British character actress, Beryl Mercer.

With its intriguing title, attractive theme and strong cast, "Her Splendid Folly" should be well worth inspection.

Show World (*M-G-M*)

Palace Theatre. **11 a.m.**

This story traces the career of a theatrical family through three generations, starting with the early days with the Vaudeville Theatre, and ending in the present time with the descendants of the foundations of the family entering motion pictures.

"Show World" is a lavish production that incorporates drama, romance, and humour with a kaleidoscopic survey of the theatre and many lavish "song and dance" sequences.

In addition to the leading players, Alice Brady, Frank Morgan, Madge Evans, and Jackie Cooper, the huge cast includes Eddie Quillan, Schnozzle Durante, May Robson, Tad Alexander, Mickey Roonie, and Una Merkel, and this big spectacle—one of the biggest that Metro-Goldwyn-Mayer have put out for some time—was directed by Willard Mack, from a story of which he was also part author.

Friday

The Flaw (*Paramount*)

Carlton. **10.30 a.m.**

"The Flaw," Brandon Fleming's murder mystery drama, was directed by Norman Walker, and has a strong British cast, including Henry Kendall, Eric Maturin, Phyllis Clare and Eve Gray. The story concerns a perfectly planned crime with one fatal flaw. The murderer, who has established an alibi for himself, describes the circumstances of the crime to his proposed victim as if it were a hypothetical case, later explaining that the crime is a reality and that the other is a doomed man. But the other has not been fooled and simulates death; inconveniently "coming to life" at a critical moment and turning the tables on his persecutor.

Norman Walker has kept the action moving at a rapid pace, and has used the flash-back device in an up-to-date manner to tell his story. Henry Kendall gives a virile and sympathetic characterisation in the leading male rôle; Phyllis Clare is lovely and appealing as the heroine; Eric Maturin acts with polished artistry and is effectively sinister as the villain, and Eve Gray is beautiful and efficient as the worldly-wise other woman. The film contains some extremely interesting settings, including well-known London thoroughfares and beautiful country and river scenes, giving realistic atmosphere to the story.

"Song Shopping," a Paramount Screen Song, featuring Ethel Merman, will also be shown on Friday morning.

The Trail Driver; Gordon of Ghost City (*Universal*)

Rialto Theatre. **10.30 a.m.**

Claimed to have epic qualities of spectacle, human drama, and stirring action on a grand scale, "The Trail Driver," Ken Maynard's latest opus of the cattle country, is said to be built on a much larger scale than any of the star's previous productions. The climax of the picture is a great stampede of the cattle, which is said to be the finest thing of its kind done in recent years, giving both picturesque spectacle and stirring action to the production. Maynard is supported by Cecilia Parker, Tarzan, the wonder horse, Frank Rice, and a large cast.

"Gordon of Ghost City"

A forgotten gold mine, hidden in a ghost city of the West, is the theme of "Gordon of Ghost City," a 12-episode chapter-play, in which Buck Jones makes his serial debut with Madge Bellamy.

Every element of thrill has been woven into the production, so that each episode of approximately 2,000 ft. contains the maximum of swift action. A train fire, cattle stampede, a mine explosion, a building gutted by fire, and runaway stage coaches are only a few of the thrilling incidents in this exciting production. Robert Allen, a new leading man, makes his debut, with Francis Ford, Edmund Cobb, William Desmond, Walter Miller, and others head the cast.

Tuesday

Three-Cornered Moon (*Paramount*)

Carlton. **10.30 a.m.**

The antics of the world's craziest family are brought to the screen in "Three-Cornered Moon," the Plaza's current hold-over success, produced by B. P. Schulberg.

It is the story of the fortunes of the addlepated Rimplegar family of Brooklyn, N.Y., and the efforts of the self-centred members of this household to survive the depression. The crazy mother, Mary Boland, has managed to lose the family fortune in the stock market, and when the crash comes the rest of this looney family run around in circles all talking a great deal about the way out, and behaving as only a completely nutty family can behave.

It is not until the family physician arrives and takes a hand in the matter and suggests they do something besides talking, that the problem is solved. In between the events in the household a romance flourishes between the doctor (Richard Arlen) and the daughter (Claudette Colbert).

"Sweet Cookie," a Paramount Mack Sennett comedy of love in the kitchen, featuring Franklin Pangborn and Marjorie Beebe, will also be shown on Tuesday morning.

Rafter Romance (*Radio*)

Cambridge Theatre. **3 p.m.**

Imagine a man living with the girl he loved . . . without knowing it. That is the piquant situation around which "Rafter Romance" revolves. This picture, which features Ginger Rogers, Norman Foster, Laura Hope Crews, and George Sidney, is due for Trade showing by Radio Pictures on Tuesday afternoon, October 3, at the Cambridge Theatre (the same day as Radio's "Morning Glory" Trade show).

Norman Foster is a young man who can't pay his rent. He works as a night watchman. Ginger Rogers is a young woman who sells refrigerators over the telephone during the day, who likewise can't pay her rent. So George Sidney, the landlord, arranges that she has the attic during the night and Foster has it during the day. They grow to hate their unknown roommates, but meet elsewhere and fall in love, occasionally whiling away the time by telling each other what awful boors the unseen room-mates are.

William Seiter, who directed the picture, and Glenn Tryon, who adapted the story by H. W. Hanemann and Sam Mintz, have had their eyes on the comedy angle right the way through the picture. As the *Hollywood Reporter* said in its review of "Rafter Romance": "The picture is almost burlesque and it's funny. The picture goes completely slapstick, but there's a good reason for it all, and after accepting the premise for the mix-up the going is extremely easy for those who want to be amused."

Morning Glory (*Radio*)

Cambridge Theatre. **8.45 p.m.**

Radio Pictures are particularly proud of their next Trade offering, "Morning Glory," which stars Katharine Hepburn, supported by Douglas Fairbanks, Jun., Adolphe Menjou, Mary Duncan, and C. Aubrey Smith, and directed by Lowell Sherman, from a stage play by Zoe Akins. When a rare star such as Katharine Hepburn is given a vehicle that gives her full scope, a dazzling performance is assured. Judging from the advance reports, that is just what is offered in "Morning Glory." Great characterisations are woven in a highly dramatic and intensely interesting story in this production, whilst added interest is attached to the story through its resemblance in many details to actual events of Miss Hepburn's real-life career.

Briefly, the drama centres about a girl's gallant struggle for success on the New York stage, and her final triumph after bitter disappointments and cruel experiences. The girl of the story is the amazing mixture of genius, naive enthusiasm, romance and courage. Not a backstage production in any sense of that term, "Morning Glory" can be fitting described as an epic of devotion to an ideal and unselfish love. The girl could just as easily have been fighting to win success as a writer or an artist. It is around her struggle and a unique love triangle that the interest centres.

"MORNING GLORY" Release Date Changed

Exhibitors are requested particularly to note that the release date of Radio's new Katharine Hepburn picture, "Morning Glory," previously announced as March 5 next, has been put forward two weeks.

"Morning Glory," in which Katharine Hepburn has exceeded the promise shown in her previous two pictures, will be released on March 19.

Douglas Fairbanks, Jun., co-starred with Miss Hepburn, is also said to give a tremendously sympathetic and effective characterisation as a young playwright, who believes in the girl, champions her when her prospects are darkest and teaches her the meaning of idealistic love. Adolphe Menjou, such favourites as Mary Duncan, the veteran C. Aubrey Smith, Fredric Santley, Richard Carle, Tyler Brooke, Don Alvaredo, and Geneva Mitchell contribute strong supporting performances. From a directorial standpoint the picture ranks as another outstanding achievement for Lowell Sherman.

Wednesday

I Loved a Woman (*First National*)

Cambridge Theatre. **8.45 p.m.**

Edward G. Robinson's latest starring vehicle, "I Loved a Woman," which is considered the brilliant actor's most powerful story, covers one of the most momentous periods in the history of the new world, from the 'nineties to the present.

Edward G. Robinson and Kay Francis form an unusually attractive team, Robinson a dominating personality, and Miss Francis an opera singer, whose ambition is to win acclaim in her chosen career. Genevieve Tobin completes the triangle in the rôle of Robinson's vindictive wife, and the background of the picture is one of big business.

"I Loved a Woman" touches dramatically upon the sensational episodes in the history of the Beef Trust, presenting the incidents attendant upon the embalmed beef scandals of the Spanish-American war. How Robinson, in the rôle of Samuel Hayden, is indicted by Theodore Roosevelt, and stands his trial, forms one of the big moments in production, which continues to show the meat packer's attempt later to corner the world food market during the Great War and the eventual crash of his business. Alfred E. Green directed.

Cecil B. De Mille's big new product of modern times, THIS DAY AND AGE, which Paramount is showing at the Plaza on Friday. Richard Cromwell, Eddie Nugent, Judith Allen, Charles Bickford and an imposing host of young players are included in the cast

BANNED WITHOUT VIEW

"RAIN" AND "CYNARA"

Northern Branch Protest

ONE of the first questions dealt with by the Northern Branch when it resumed its monthly meetings at Newcastle, after the summer vacation, was raised by THOMAS FRANCE. The licensing authorities at Carlisle, he said, had placed a ban upon the exhibition in that town of the films, "Rain" and "Cynara." This action had been taken on the reading of the synopsis only.

The Secretary, ALFRED SMITH, informed the branch that the General Secretary of the C.E.A. had written to the Chief Constable of Carlisle with regard to this ban, but no reply had yet been received.

F. W. MORRISON was surprised that no reference to the Carlisle ban had been made at the meeting of the General Council, or in any of the Council Committees. He confessed that on reading the story of "Rain" he was amazed at the amount of blasphemy contained in it.

The Chairman, S. BAMFORD, remarked that, even if Mr. Morrison's objection was admitted, exhibitors could not submit to a policy under which local authorities banned a film on the reading of the synopsis alone.

E. J. HINGE argued that no local authority should have the right to ban a film which had been passed for exhibition by the Board of Censors, an argument which was supported by Coun. A. V. ADAMS, who reminded the branch that "Rain" and "Cynara" had been screened in London and other places.

It was resolved that further consideration of the action of the Carlisle authorities be deferred until the General Secretary of the C.E.A. was able to communicate to the branch the comments of the Chief Constable of Carlisle.

Advance Advertising

Further reference to "Cynara" was contained in a letter to the branch from G. Oxley, of the Welbeck Cinema, Walker, Newcastle, who stated that he had been invited to join in advertising that film and "Kid from Spain" on the front page of the *Daily Mail*, at a cost of £3 to each exhibitor taking part in this advertising scheme. He sought a declaration of the position of those taking part in the scheme, having regard to the contract clauses relative to advance advertising.

J. COVERDALE BELL recalled that, when a similar scheme was put forward for advertising "Grand Hotel," he invited M-G-M to arrange with the holders of first run to waive their bar concerning advertising, and he was informed that that could not be done.

F. W. MORRISON said that, under such a scheme, the exhibitors were being asked to break their contracts. On his proposition, it was unanimously agreed that the General Secretary of the C.E.A. be asked to call the attention of the Joint Standing Committee to this form of advertising, with a view to the renters being informed that this class of advertising was a breach of contract.

An Income-Tax Puzzle

Another matter referred to C.E.A. Headquarters arose out of a point under the law governing income-tax. It was reported that a member of the branch, who had a circuit of four or five halls, had recently acquired another hall for the purpose of absorbing it into the circuit. The Inspector of Taxes was insisting, however, that the latest acquisition was to be regarded, for income-tax purposes, as an undertaking entirely apart from the other halls in the circuit.

F. W. MORRISON said the facts of this case had already been laid before the L.P. and F. Committee of the C.E.A., which regarded the point as a very important one, and one which might affect any member of the Association. The facts were to be reported to the Inland Revenue Commissioners, in order that a definite ruling might be obtained

A New Contract

Pre-releases and the necessity for a new form of hire contract were commented upon by E. J. HINGE. It happened far too frequently that a film was booked for a second-run date on the understanding that the second run should follow immediately after the first run, and then, without warning, there was a pre-release, and the second-run exhibitor found it impossible to alter his date.

There would be no remedy for this state of affairs until the Trade adopted an Arbitrator's Award Contract, to safeguard the rights of the exhibitors. The contract should make it compulsory for the renter to disclose the territorial release date, instead of just stating that the prior rights would terminate two weeks before the playing date inserted in the contract.

The Committee in London, set up to consider the provision of a new form of contract, had not got far with the business entrusted to them. Several sliding scales operating in different areas had been under consideration, and the Committee was to endeavour to devise something which was likely to be of service to the whole Industry, remarked Mr. Hinge. Booking films in the provinces was quite different to booking for London. He thought exhibitors should endeavour as far as possible to secure their bookings on a sliding scale basis, as that would tend to the eventual adoption of the sliding scale as a principle applicable to the whole Industry.

A Speed-up Wanted

J. S. SNELL said he gathered, at the meeting of the General Council, that there had been a good deal of procrastination in so far as the formulation of a new contract was concerned. That policy of procrastination would be continued, unless the branch took adequate steps to bring it to an end. If the branch desired to have an end put to the present form of contract, the "renters' contract," it must urge C.E.A. headquarters to bring the matter to a head. If the renters would not make a move, the exhibitors must try other means of evolving a more equitable form of contract.

E. J. Hinge, who supports the "Arbitrator's Award" contract

E. J. HINGE said he understood the effort to formulate a better form of contract had still got no further than the hands of the solicitors of the two parties concerned, because the renters objected to the matter being referred to an independent arbitrator.

To his mind the objection of the renters to the advent of an arbitrator was all the more reason why the exhibitors should insist upon arbitration. He was surprised at the lack of support on the part of other branches of the C.E.A. for the demand of the Northern Branch for an Arbitrator's Award Contract.

E. EDWARDS suggested that the exhibitors should themselves refer the contract question to an arbitrator, if the renters would not consent to that being done, and he named Lord Askwith as a suitable arbitrator.

It was agreed that the General Secretary of the C.E.A. be informed of the trend of the discussion, and that the Northern Branch demand that, if the two solicitors concerned with drawing up a new form of contract failed in arriving at amicable terms, steps be taken to secure an arbitrator's form of Award Contract, through the Board of Trade.

It was also agreed that the General Secretary be asked to invite all branches of the C.E.A. to give their support to the action taken by the Northern Branch.

Rentals Committee

The SECRETARY reported that a Films Rentals Committee had been set up by the branch, and that meetings of exhibitors had been held in Newcastle, Gateshead, South Shields, Sunderland, Middlesbrough, Durham and in Cumberland, invitations to these meetings having been sent to 185 halls or booking managers. A report of the Committee was to be presented at a subsequent meeting of the branch, when reports would also be to hand from London.

Sunday Boxing

Protests were made against the competition experienced by exhibitors in several northern towns from boxing exhibitions held on Sundays, and it was stated that the boxing booths were free from the irksome restrictions imposed upon the kinemas. It was agreed that the C.E.A. be asked to endeavour to have these boxing booths brought into line with the kinemas and the regulations governing the kinematograph Industry.

And a Civic Competitor

It was also agreed that a protest be sent to West Hartlepool Corporation, who had agreed to let the Town Hall to a touring variety company, which was advertising that 30 per cent. of the net profits would be given to local charities.

The opinion was expressed that this was unfair competition, and that the West Hartlepool Corporation had failed to take into consideration the past services of the kinematograph Industry in the cause of charity.

"Thirty per cent. of net profits might amount to just nil," remarked F. W. MORRISON.

THE CARBON RING

G.E.C. POSITION

The suggestion made at the last meeting of the general council, and officially reported that exhibitors using G.E.C. Kinarko carbons would probably get better terms than they would from the "ring," is emphatically controverted by T. Settle, of the Arc Lamps and Carbon Department of the G.E.C.

Commenting on the report in the last issue of the *Kine.*, Mr. Settle says the statement regarding the position of the G.E.C. as far as the Arc Lamp Carbon Manufacturers' Association is concerned, is not correct.

All customers of the G.E.C. who purchase Kinematograph Carbons for resale are under a definite obligation not to resell such carbons to users at a lower price than that agreed with the association. It follows, therefore, that customers of the G.E.C. are bound as to the amount of discount which they can pass on to consumers.

CLASSES FOR OPERATORS SCOTTISH BRANCH ACTION

Pickard Protests Against Tax Campaign

THE scheme for operators' classes, arranged by the Scottish C.E.A. in conjunction with the Glasgow Education Committee, is receiving gratifying support, both in exhibitors' and projectionists' circles.

At Wednesday's meeting the Secretary (J. HOUSTON) reported that the Committee had arranged with Mr. Dunlop Anderson, of the Education Committee of the Glasgow Corporation, for a lecturer. The scheme of the work of the classes had been agreed to, and it was also agreed that a prize should be given.

Mr. HOUSTON mentioned that forty men had joined on the enrolling night.

Amplifying the report later, T. ORMISTON (the Chairman) said that at the time of the Trade exhibition in Glasgow some exhibitors, especially with circuits, took their operators into the exhibition and got the representatives of exhibiting firms to give lectures detailing the merits of their various apparatus. Those lectures were of very great value. At the farewell "do" of the stallholders a discussion arose as to what benefits, if any, were derived from the exhibition, and what might be improved upon next year.

Organised Lectures

There was a pretty general agreement that next year it would be beneficial if they could organise definite attendances of operators at lectures. Mr. Baker of Walturdaw, in Glasgow, had adopted the idea, and had arranged a series of lectures for the benefit of all those working on talkie equipment. The first lecture, given by Mr. Hamilton, of RCA, in Cranston's Picture House, that day, was attended by 150 operators and others.

Mr. ORMISTON referred to the position regarding gramophone records. It appeared circular letters had been sent out in regard to the playing of records, and these letters were signed by S. J. Humphreys, the copyright expert of the group of gramophone companies, who intended to test the question of copyright in gramophone records in the Courts. Headquarters, however, had met Mr. Humphreys on various occasions, and they were co-operating together on the subject, and if a test case were to be heard he thought the real case would be between the gramophone companies and the Performing Rights Society. If, however, an exhibitor was dragged into the case, the Headquarters had decided to stand behind him.

Panic Danger in Kinemas

Reference was made to the incident arising from a false fire alarm which occurred the other week in one of George Singleton's houses. Mr. SALMON said that the Executive, after thoroughly examining the evidence, could find no fault whatever attaching to Mr. Singleton.

Mr. SHAW suggested that the C.E.A. should start a campaign in the Press, telling the public that there was no danger of fire in kinemas. It was just a stroke of luck, he said, that Mr. Singleton had not the same experience in his house as what happened at the Paisley disaster.

LOUIS DICKSON pointed out emphatically that the conditions at Paisley on that occasion were not the same conditions as existed in any hall throughout the country.

Mr. SHAW said that what they wanted was to try to teach the public to leave the building calmly if anything happened. At the present time the public were led to believe they would go up into the air in a minute.

Mr. ORMISTON said that the Executive would consider the matter.

Satisfied with the Tax!

A. E. PICKARD spoke on a general report on the question of Entertainment Tax, and said that he did not think that anything should be done with regard to the organisation of a campaign for the remission of the tax. He thought it was on the statute book to stay there, and he did not think it was a good policy to go on spending money in an attempt to get it off the book. If there was to be a tax, he thought it should be on all seats. "Of course," he added, "I think the Entertainment Tax is a good thing, and I refuse to subscribe anything under no circumstances for a campaign for a reduction of it."

Mr. ORMISTON: Of course, we have all heard Mr. Pickard express the same views before, and we also know Mr. Pickard has had 2d. admission prices before.

Mr. PICKARD: Before the tax.

Would Double It

Mr. ORMISTON: Yes, but that did as much harm to the business. He added that the large majority of members know that the tax is a hardship on the business, and intend to pursue their campaign. Mr. Pickard would not deter them from going on. "He is the only one I know who thinks that a modification of the Entertainment Tax is not a grand thing for the business."

J. A. HOUSTON, secretary to the Scottish Branch

Mr. PICKARD: I think it would be a good thing if the Chancellor of the Exchequer were to double the Entertainment Tax. (Laughter.)

Saving Money by Closing

On the question of summer closing, Mr. ORMISTON said it was suggested that it might be advisable in some districts to close during a summer month when we had such good weather as we had had this year. It seemed to him, however, that this was a matter entirely for the exhibitor himself.

Mr. BENNELL: I would like to ask, if the policy of closing during the summer months is successful in cutting our losses, whether it could be extended to the winter months. (Loud laughter.)

Mr. ORMISTON then related a personal experience of his, in which he said he closed three of the kinemas in which he was interested during a summer month, and lost less than he would have lost had he kept them open. In other cases he had approached competitors to close kinemas on alternate months, but he could not get them to agree. He gave them these experiences for what they were worth, but he did not think it was a question for the Association, but one for the exhibitor himself to decide.

Free Admissions Condemned

Mr. PICKARD brought up a matter which Mr. Ormiston described as serious. Mr. Pickard said that he had received a letter from the Old Men's Federation, asking that some of their members might be allowed free admission to his hall.

Mr. WELSH said that he thought that within the next few months all Glasgow exhibitors would be getting letters from this Federation, asking for this privilege. They had sent a deputation to him, but he was not in, but when they did come again he was going to refuse them permission.

Mr. ORMISTON said that this practice would extend, and, although managers might be quite willing to give a donation out of their own pocket to the Federation, he thought it would be an unwise policy to grant them free admission. He pointed out that there were eleven clubs in the Federation.

BERT GREEN confessed that he had given permission to one of these clubs, numbering between twenty and forty members, to get free admission to a children's matinée on a Tuesday, but when he saw now that this practice was going to extend to such lengths he was going to stop it.

AGREED ON RENTALS

S. Midland Story of Loyalty

AT the monthly meeting of the South Midlands branch, held at Broadmead House, on September 15 (R. CHETHAM presiding), the Secretary, E. J. CARPENTER, announced that the membership of the branch had now passed the 100 mark, which entitled them to send three delegates to the General Council.

As it was agreed at the previous meeting that the chairman should automatically become a delegate when the requisite membership was reached, Mr. Chetham will join his colleagues, Messrs. Hewitt and Day, in that position as long as he remains chairman.

Rental Resolution

Arising out of an informal discussion on film rentals and the Birmingham resolution, SOUTHAN MORRIS asked if anybody in the branch had signed a contract for 50 per cent. since the signing of the resolution.

Mr. CARPENTER said that, so far as he knew, all who had agreed not to pay more than 40 per cent. were sticking together.

The resolution had definitely done them a lot of good, as showing that exhibitors were determined to bring down the price of film hire.

Mr. HEWITT said that members had been advised to press the idea of a sliding scale for all future bookings. He had tried to find out what these sliding scales were, but without result. In his opinion the scale should start considerably below 25 per cent. to be any good to exhibitors. If a film started at 25 per cent. they might as well agree to pay 33 1/3 and have done with it, to save having to go up to 40.

Tax Levy

The SECRETARY said that in regard to the Entertainments Tax levy, the S. Midland branch could boast the lowest number of defaulters, as there was only a matter of £5 still outstanding.

Mr. HEWITT gave a report on the last meeting of the General Council and made special reference to the debate on talkie apparatus and the demands of the revenue.

Film Certificate Problem

The CHAIRMAN brought up the question of film certificates, and complained of what appeared to be arbitrary rulings on the part of the Censor. It was ridiculous to give the "A" certificate to many of the quite innocuous films that were shown. The principle seemed to be to mark all films "A" that contained any sophisticated matter that children would not understand or appreciate, while many, like "F.P.1," which were full of violent situations, were marked "U."

Mr. GUEST: It should be left to the exhibitor to decide whether children would appreciate a film or not.

Sheffield Protests Against Electricity Charges

EXHIBITORS EXCLUDED FROM PRICE REVISION

Hotel Vaudeville Extending

THE Sheffield City Council at their last meeting passed a resolution making the maximum price of electricity used for power 1d. per unit. Two days later quarter-page advertisements appeared in all the local newspapers announcing this reduction, and telling the world that the maximum was 1d. It is not surprising that when exhibitors learned that they were the solitary exception to this reduction and would have to continue to pay 1½d. they got a shock. A letter of protest was sent to the Sheffield City Council, and as already stated in the *Kine.*, the letter is to be considered by the Electricity Committee.

A. FAVELL

This differentiation of price was discussed at a meeting of the Sheffield branch of the C.E.A., but for some unaccountable reason the discussion which produced several points which were of importance to other branches was held largely in camera.

Free variety shows in hotels and clubs provided another interesting discussion.

The meeting was held at the Grand Hotel, Sheffield, on Wednesday evening, September 20, Claude Barker presiding, supported by Sydney Kirkham (vice-president), F. Macdonald (treasurer), and the secretary (Arnold R. Favell).

Exhibitors Ask Why

The charge for electricity was introduced by A. R. FAVELL, who outlined the position and explained the steps already taken.

F. W. SCORAH, who had interested himself largely in the matter, read a copy of the letter sent to the City Council. He contended that there was no reason why exhibitors should be made the exception to price-reduction granted to all other consumers, and made certain suggestions for dealing with the situation. He suggested that a small committee should be set up to follow up the protest already made.

SYDNEY KIRKHAM expressed the opinion that the matter could be dealt with at that meeting, just as well as by the sub-committee, but after a long discussion it was decided to refer the matter to a sub-committee, which could report to a special meeting of the branch. The chairman, Coun. Donald Craig, and F. W. Scorah were elected as sub-committee.

Municipal Concerts

Arising out of the minutes of the Advisory Committee, the secretary reported that apparently the City Council had obtained Parliamentary powers to run cheap municipal concerts, even though these had entailed heavy loss, which ratepayers would have to make good.

The Advisory Committee were in favour of an appeal being made either to members of the City Council or to the leaders of the two groups in Council. The matter was left for further action.

Hotel Variety Shows

There was a long discussion concerning the growing menace of free vaudeville shows at hotels and working men's clubs.

The SECRETARY reported that at the request of the Advisory Committee he had sought the assistance of W. R. Fuller, the General Secretary. He read two letters from Mr. Fuller, in the first of which he promised to bring the matter before the Legal and Finance Committee, but did not hold out much hope.

In the second letter Mr. Fuller said the Legal and Finance Committee were definite in their opinion that no good would be done in writing to the Home Secretary, who was not likely to take much notice of one industry complaining against another. He suggested instead a local campaign, stressing the fact that many of the hotels had only one narrow staircase for both entrance and exit, and would be dangerous in the event of fire.

J. GIBSON (Rotherham) said it was absolutely futile to keep flogging that horse, for they would never do any good. Variety shows had been largely taken away from the public by the conversion of so many vaudeville theatres into kinemas. There was still a considerable section of the public which wanted variety. If they could not get this at music-halls they were going to get it at the pubs. or the clubs. The sooner they as exhibitors recognised that they must meet this new competition the better.

Beer—the Magnet

A. R. WALKER said there might be some who still wanted variety and were keen enough to go anywhere to get it, but in the great majority of cases beer was the greater attraction.

He did not think free variety should be permitted unless the licensees were subjected to the same restrictions as the theatre and the kinema. Present-day hotel shows were a reversion to what went on half a century ago. They ought at least to do something to make them conform with safety regulations.

W. T. GENT said it was obvious the menace was becoming more serious, for every week new hotel shows were being added to the number. In the Attercliffe district there had been quite a number opened recently.

Big Club Audiences

HARRY BRAMWELL said working men's clubs and institutes were an even more serious menace than the hotels. At those clubs which had sprung up all over the district there were in many cases audiences of a thousand or more for a Sunday night vaudeville show. This was hitting many village exhibitors very hard.

After some further discussion as to the advisability of continuing the fight, it was decided, on the motion of J. Gibson, to allow the matter to drop.

Charity Concert

A letter was read from Harold Dring, organist at the Albert Hall, asking that exhibitors should show slides advertising a charity concert at the Regent Picture House, Sheffield, on Sunday, October 8, in aid of a musician who has gone blind. It was stated that the hall had been lent free, and all the artistes were giving their services. The proposal was unanimously agreed to.

General Council Topics

A. R. FAVELL, giving his customary review of the meeting of the General Council, referred to the Inland Revenue authorities' reversion of policy towards B.T.-H. and B.T.P. apparatus, and said he was afraid of their members likely to be hard hit.

No reference, he said, was made in the minutes of the Film Rentals Sub-Committee to the suggestion sent forward from the Sheffield branch, two months ago, urging that films receiving less than eight marks should not be booked on a percentage basis.

"I mentioned this matter again," said Mr. Favell, "and asked that it should have the consideration of the committee."

Mr. Favell commented strongly on the Quota Act. Many exhibitors, he said, owing to the fact that producing companies having associated halls of their own naturally sent best British films to these, there was an acute shortage of good quota films for other kinemas.

"It is grossly unfair," he said, "that we should be compelled to show rubbish to fulfil quota requirements. Instead there should be a provision that special consideration be given to halls who have made a genuine effort without success to obtain supply of good British films, and are short in their quota."

Tax Vigilance

F. MACDONALD asked whether anything had been done in preparation for another Entertainment Tax campaign, remarking that this was much more important than anything that had been discussed that evening. It was essential that the attack should be maintained, otherwise the Entertainment Tax would become a fixed charge like Income Tax, which commenced at 6d. and was still soaring upwards.

A. R. FAVELL said Mr. Macdonald could rest assured that Entertainment Tax was not being lost sight of, and arrangements were already in hand for a new campaign. The outlook for success, too, was brighter, for the financial condition of the country was in a much better state than it was in March.

Mr. MACDONALD said he was satisfied so

(Continued at foot of next column.)

Joe Friedman and Mrs. Friedman receiving their guests at the Columbia reception last week at the Dorchester, where LADY FOR A DAY was screened

TALKIE APPARATUS SERVICE CHARGES

Reduction Long Overdue Says Leicester

THE usual monthly meeting of the Leicester and District Branch was held on September 20. G. H. Scarborough occupied the chair.

The TREASURER reported a credit balance of £28 8s. 3d.

Carbon Situation

It was pointed out by the delegate that it is not possible for the association to make bulk purchases with a view to passing on discount to members, as this method is contrary to the sale conditions imposed.

W.E. Service Charges

Negotiations for reduction of the service charges are still proceeding with Western Electric, with a view to obtaining some reduction in the service charge.

It was pointed out that other companies are able to service satisfactorily sets at approximately 50 per cent. of the amount charged by Western Electric, and the opinion was expressed that a reduction in the Western Electric charges is long overdue. Complaint was also made as regards the cost of replacement of parts for Western Electric, which it is said was far in excess of the prices charged by the other sound equipment firms.

Depreciation Allowance

It was reported that the General Council was making an endeavour to obtain an increase in the depreciation allowance on hire purchase sound sets in view of the fact that the Income Tax authorities are writing back amounts previously allowed as a charge against revenue.

In cases where exhibitors have received demands for back payments, it was suggested that it might be advisable to delay payment of the amount or even pay only a portion on account pending some intimation that an increased allowance for depreciation has been obtained.

Charity Application Refused

An application had been received from a charitable society for permission to give a show for the objects of the fund, but in view of the precedent to be created, and the state of business, the application was refused.

Carnival Committee

It has been arranged to form a Carnival Committee at the next meeting of the branch, and the subject will be discussed at the next meeting.

(Continued from previous column)

long as he knew that there was going to be no slacking off in effort.

HARRY BRAMWELL asked why no financial report had been made in connection with the staff ball promoted in February.

The SECRETARY said there had been some delay in securing a return, but the profit amounted to £3 19s. 11d., and he added a penny to make it even money for the Benevolent Fund. The Screen Golfing Society assisted with the organisation.

UNDERCUTTING ADMISSIONS

North Staffs Condemns 2d. Matinees

ON WITH THE TAX FIGHT

DESPITE the absence of Ald. R. Berrisford (chairman) and H. Cotton (vice-chairman) through unavoidable circumstances, the North Staffs branch held one of the best monthly meetings for some time, when, at the Hippodrome, Stoke, on Friday, a representative gathering discussed a number of important topics. These included a reduction in electricity charges, which has been applied for, and which is quite possible to materialise. Cheap matinées were also discussed, and also diverse opinions on the Entertainment Tax were expressed.

Current Prices

The question of a reduction in electricity charges, which has been on the carpet for some time, was again dealt with, it being stated that the secretary had communicated with the City Electrical Engineer, and that although no definite reply had been received, it was understood that the branch's request was receiving favourable consideration.

Sunday and Charity

With regard to opening on the two Sundays allowed, J. BARRINGTON moved that application be made for permission to open on two Sundays. This was carried, but the dates were not definitely arranged. This topic produced varied opinion regarding the percentage to be given to local charity, and it was resolved that the exhibitors offer an allowance of 10 per cent. to charity.

Undercutting Admissions

L. MYATT raised the question of a 2d. matinée, which was now being practised by certain exhibitors, and asked what actually was the position in the Potteries. The price was not an economic one, he said, and although it was being practised by certain exhibitors, he thought no real good could be derived from it.

R. G. GRANT remarked that apart from being unfair competition, he thought the practice would not benefit the exhibitor at all. It would tend rather to weaken his evening houses.

J. BARRINGTON supported this statement, remarking that his experience of the 2d. matinée did affect his evening performances.

BERT MILLER said that in the past many harsh things had been said regarding the cheap matinées, but there was no definite ruling. It was suggested that the secretary might write to all the members in the branch, asking for the admission prices, so that they might be compared.

L. MYATT said he thought that 3d. was a very reasonable figure for matinées, to which many members agreed.

C.E.A. Political Fund

The importance of supporting the Political Fund was urged by the CHAIRMAN. This organisation was doing wonderful things, he said. A copy of the Corporation Bills was inspected by the members, and MR. MILLER suggested that it would be a good idea if the branch secretary would communicate with all members of the branch, urging them to support the valuable work of the Political Fund by subscribing.

Carry On the Tax Fight

The much-discussed Entertainments Tax question was the subject of further expression of opinion, the case of the small exhibitor being forcibly emphasised. The CHAIRMAN remarked that continued efforts for a reduction would be made during the winter, and even if a general reduction was not forthcoming from their efforts, some kind of a revision might be obtained.

R. G. GRANT remarked that to-day the small man's position was definitely worse than before, and if things continued as they are, all small exhibitors "would be on their backs."

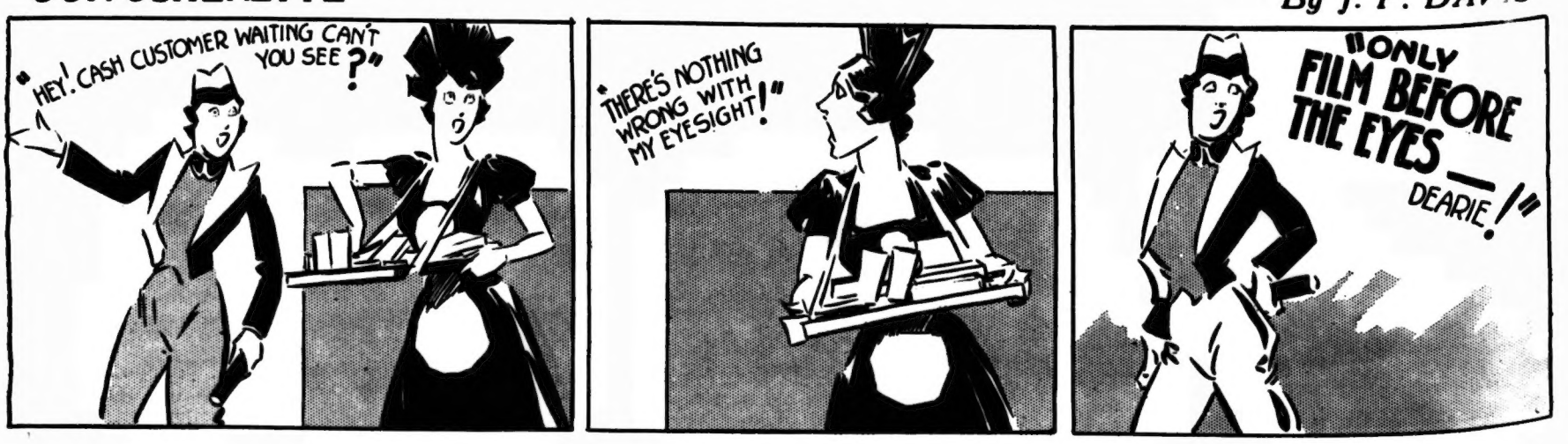
When applying for a reduction, he suggested that they should have some definite plan. The question as to who was paying the tax, the patron or the exhibitor, was rather misleading, he suggested.

Since the last increase many proprietors had been paying the tax themselves, and although they had kept their patronage, they had suffered a bigger loss than if they had passed the tax on to the public.

Eventually, a resolution was passed that this branch, failing any other better suggestion, would ask, when the next appeal is made, that the tax be taken off seats up to and including 6d.

OUR USHERETTE

By J. P. DAVIS



The Private Life of a Talkie Star

Butcher's Empire Pictures

LILIAN BOND

will delight thousands in

HER SPLENDID FOLLY

TO—DAY

TRADE • SHOWS •

3 p.m.

CAMBRIDGE THEATRE
W.C.2.

MANCHESTER		
Tues. Oct. 3	11 a.m.	Deansgate
CARDIFF		
Weds. Oct. 4	11 a.m.	Olympia
SHEFFIELD		
Thurs. Oct. 5	10.45 a.m.	Union St.
LEEDS		
Friday Oct. 6	11 a.m.	Tower P. H.
GLASGOW		
Tues. Oct. 10	10.45 a.m.	Playhouse
NEWCASTLE		
Weds. Oct. 11	10.30 a.m.	Queen's
LIVERPOOL		
Friday Oct. 13	11 a.m.	Pal. de Luxe

Butcher's Film Service Ltd.
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THE FIRST GREAT SPECTA

A PARAMOUNT PICTURE

Trade Presentation
PLAZA THEATRE, W.
Wednesday, Oct. 4th, at 8.30 p.m.

RELEASE DATE
FEB. 26 1934

WEST END RUN TO BEGIN AT TH

OF MODERN TIMES

AZA THEATRE ON FRIDAY

CONSTANCE CUMMINGS ••

IN ONE OF THE 100% STAR-PERSONALITY GROUP :—

WINDMILL

CLUB

with

FRANK LAWTON
BINNIE BARNES·

Variety (New York) THE SHOWMAN'S BIBLE *Says*

"British International has gone a step up the ladder with this picture, which is obviously also intended for the American market. Version of Cinderella, developed with comedy and farce—the settings are rich, the photography good, and a generally competent company supported the stars—scenes on board the millionaire's yacht in the Mediterranean and other classy shots with money apparently spent liberally without attempting too much ostentation. **Good entertainment anywhere.**"
"Variety" (New York)

"I recommend this film as good entertainment for all tastes."
"Glagow Sunday Post."

"One that picturegoers will enjoy."
"Picture Show."

"Constance Cummings—will prove to be one of her most popular pictures to date."
"Northern Evening Dispatch."

BIP
BRITISH INTERNATIONAL PICTURES
WARBOUR

"BOISTEROUS FUN" ERA

JUST THE BOOKING FOR *the* FESTIVE SEASON·

LONDON RELEASE·

DECEMBER 25th

"GOOD ENTERTAINMENT *Anywhere*"
VARIETY (NEW YORK)

Directed by Monty Banks·

SOUTH WALES REAFFIRMS RENTAL RESOLUTION

SPECIAL MEETING HELD IN PRIVATE

A SPECIAL meeting of the South Wales and Monmouthshire branch was held at Cardiff on Friday. ARCHIE JONES, Cwmcarn, presided over the proceedings, which were held in private. Subsequently, the following official report was supplied by the secretary, W. J. Fooks.

"The Chairman opened the meeting by stating that it had been called with a view to enabling the members to review the situation in connection with the film rental campaign, and to ask for any suggestions for assisting the campaign. A lengthy discussion took place, after which the following resolution was passed—

"The members of this branch, having reviewed the present situation in the campaign for film rentals, are greatly encouraged by the success which has been attained. They reaffirm the resolutions previously passed, and express their determination to carry it out to its full conclusion.

"It having been reported that a small number of members had deviated from the agreement, the secretary was instructed to ask them to attend a meeting of the Executive Committee."

VISITORS FROM AUSTRALIA

Cecil Mason and Sir Benjamin Fuller

Cecil Mason, director and general manager of Greater Australasian Films, is due to arrive in London to-day, Thursday, on a business and pleasure trip from Australia.

He has been for some weeks in Hollywood and New York, and has just completed a new deal with Columbia Pictures for the continued distribution of that company's product throughout Australia and New Zealand.

Mr. Mason expected to be accompanied to England on the journey from America by Sir Ben Fuller, head of the Fuller Australasian chain of theatres. Sir Ben, however, was unfortunately called away by an urgent message from Los Angeles informing him of the serious illness of Will Douglas, general manager of the Fuller Circuit. Mr. Douglas is desperately ill with an internal ulcer, and had to undergo a severe operation. Sir Ben will come on to England when Mr. Douglas is convalescent.

SUNDAY MUSIC FOR PORTSMOUTH

ONLY IF SUITABLE

Sunday music as well as Sunday pictures is now permitted in Portsmouth kinemas.

When the Portsmouth justices held their annual sessions for the renewal of the music and singing licences last week, application was made by G. H. King, solicitor, on behalf of the exhibitors, for these licences, at present restricted to six days a week, to be made applicable to Sundays as well.

"It is an offence at the moment for a kinema to play the National Anthem at the close of a Sunday performance," the solicitor declared.

The justices decided to grant the licences for seven days, but the chairman (Ald. F. G. Foster) intimated that so far as Sundays were concerned, the permission would be restricted to "suitable music."

Kinema Changes

STOCKPORT PALLADIUM

New Company Takes Over

Stockport Palladium, which has been taken over by a new company, has been refurnished and decorated. There are now bright frescoes on the walls, illuminated by concealed lighting, and they give the auditorium a very attractive appearance. In the new lighting equipment there are 2,500 lamps, which have been arranged to give such spectacular effects as the rising and setting of the sun over the screen.

The Mayor of Stockport, introduced to the audience by Mac Parker, the manager, in declaring the kinema open, congratulated the directors and management upon the success of their efforts. His Worship mentioned that the directors of the Palladium had given the use of the kinema for a week in December for performances on behalf of the unemployed.

Erith Acquisition

C. J. Quinton, who has acquired the lease of the Italto, Erith, from Troome Bros., has had considerable experience on the exhibiting side. He is the son of Harry Quinton, owner of the Palace, Bexley Heath.

Bradford Elysian Bought

The Greengates Cinema Co., Ltd., who already own the Greengates Cinema and the Victoria Hall, Queensbury, have taken over the Elysian, Lidget Green, Bradford. The kinema is being renovated and will be opened, it is hoped, in about a month's time. The sound equipment is being installed by a local firm.

Northampton Change

The Picturedrome, Northampton, has been taken over by W. H. Pascoe, of the Cinema de Luxe, Northampton. The house, which will still be under the resident management of A. W. Smith, is to be reseated, whilst a reconstruction and enlargement scheme is under consideration for the spring.

LEEDS ATTACK ON CUT PRICES

BILLPOSTING RATES IN BRISTOL

BRANCH ENQUIRY WHICH ALMOST FAILED

An Apathetic Membership

A SYMPATHETIC reference to the loss sustained by the C.E.A. in the passing of John Harrison was made by A. B. ATKINSON, in opening the Bristol branch meeting last week. It was the regret of all, he said, that Mr. Harrison did not live to become president of the association.

To show their sympathy the members stood in silence.

The Secretary read a letter from the Bristol Development Board, which outlined the work being done to publicise Bristol, and asking that the branch should subscribe to the fund which maintained the Board in its work.

As, however, the work of the Board applies to Bristol only, and the branch covers a wide area outside the city, it was a question which the meeting considered should be left to Bristol members, who could subscribe individually if they wished to do so.

Talkies and Income-Tax

GEORGE REES said there was one matter of importance, especially to the small exhibitor, arising out of the General Council transactions, and that was the question of the demands being made by the Inland Revenue in connection with the installation of talkie sets.

The secretary, F. ALAN SIMPSON, read the statement made by Mr. Ormiston on the matter, which explained the position.

E. S. L. COLLINS considered that talkie apparatus should be paid for out of current account and not out of capital. The apparatus wore out, and the question of depreciation should be taken into account.

F. G. W. CHAMBERLAIN said not only did the apparatus wear out, but so many parts became obsolete.

The SECRETARY pointed out that under the Western Electric agreement the apparatus never becomes the property of the exhibitor, but the agreements of the other companies were different.

The CHAIRMAN said it seemed to him the only hope exhibitors had was to get an increased amount allowed for depreciation.

Billposting Rates

The SECRETARY expressed disappointment at the returns in connection with the questionnaire he had sent out on billposting rates. Out of 51 sent to Bristol members only six replies had been received, while outside replies amounted to only 44, which meant that out of a total of 109 sent to members only 50 replies had been received.

The information received showed that the rates varied, and if only members would rally round he thought that they stood a good chance of getting the present rates reduced as other branches had done, but the apathy which members had displayed regarding the matter seemed to show that they were satisfied with things as they were at present.

The rates charged in the area were generally 1½d. and 2d., the highest rate charged in their territory was 2½d.

The replies showed one thing, and that was the surprising amount of billposting that had been curtailed.

A member from an outside town informed the meeting that he had delivered an ultimatum to the billposting firm in his town to the effect that if the rates were not reduced he intended to cut out billposting altogether, and following that he had got a reduction.

The CHAIRMAN suggested that they should write again to those members who had not replied, and at their next meeting appoint a small committee to deal with the matter.

F. G. W. CHAMBERLAIN asked if they could not send a deputation to the Bristol firms to see if they would give a reduction. The outside areas generally followed Bristol.

During the discussion which followed, it was pointed out that there were two firms of billposters in Bristol, and they charged different rates, but the larger firm had control of practically all the best positions in the city. Ultimately it was decided to defer the matter to the next meeting and to write again to the members who had not replied to the questionnaire. The suggestion of a deputation was also deferred.

The Tax Campaign

HERBERT F. WREN referred to the question of the Entertainment Tax campaign, remarking that he was glad it was not going to be dropped.

The CHAIRMAN said he was sure they would all agree that the last campaign was the best they had had, and there was no reason why the next should not be as good.

Mr. WREN said he hoped they would consider the matter of getting more Press publicity during the next campaign. The brewers had obtained wonderful publicity in the Press for theirs. He thought this had helped them very considerably, and he would like to see a similar amount of publicity in the Press for the reduction of the Entertainment Tax.

The CHAIRMAN pointed out that they had obtained publicity in the London papers during the last campaign, and considerable comment on the question of the Entertainment Tax had appeared in the Press just before the Budget had been introduced.

DEATH OF S. J. PEASE

S. J. Pease, who has until recently been producer at the Alexandra Theatre, Birmingham, for Leon Salberg, died at the General Hospital, Birmingham, on Friday morning. Mr. Pease, who was just over 60 years of age, first became associated with the "Alex," as it is known to the inhabitants of Birmingham, in 1914, and took up his position with Mr. Salberg in 1928. He also produced at the Theatre Royal, Wolverhampton.

J. CLAUGHTON

NATIONAL ACTION THE ONLY REMEDY

C. P. METCALFE

PROTECTION WANTED AGAINST OVERBUILDING

THE menace of cut-price admissions was the chief topic of discussion at a meeting of the Leeds and District branch of the C.E.A., held on Friday under the chairmanship of John Claughton.

At the outset the chairman made sympathetic reference to the loss sustained by the Trade by the death of the late John Harrison, vice-president of the Association.

On the proposition of ARTHUR CUNNINGHAM, it was decided to refer the question of making a contribution towards the cost of the recent conference in York on "The Film in National Life," promoted by the Film Institute, to headquarters.

Referring to the subject of cut prices of admission, notably at Barnsley, the CHAIRMAN said that C. P. Metcalfe and the secretary (E. M. Rush) and himself had visited Barnsley with a view to securing some uniform action. They called a meeting for the purpose in Barnsley, but he was sorry to say that it was very poorly attended, and in these circumstances it was not possible to do much. They had an interview with the directors of the Alhambra, who were charging a 2d. admission for their gallery. Since then they had received a letter saying that the directors were fully prepared to revert to a minimum charge of 3d. for their gallery "provided there was no scaling down of prices at other theatres in the town."

C. P. METCALFE, who has an interest in a Barnsley hall, said that to him this would not be a satisfactory solution of the problem. It used to be the custom for the leading theatres in Barnsley to have a minimum charge of 5d., and to-day that minimum had been reduced from 5d. to 2d. They used to give a two-hours entertainment, and now at the hall where prices had been cut the entertainment given was one lasting 3½ hours. Putting up the price of the gallery at this particular hall to 3d. was no solution, as other places would be compelled to scale down their charges in self-defence. Unless the Alhambra fell into line the rest of the exhibitors in Barnsley were faced with the certainty of having to make a charge of 2d. for their cheapest seats and give a 3½-hours show. Agreement should be arrived at for a minimum charge of 3d. and a maximum of 2 hours' entertainment.

Not a Paying Proposition

J. HARRISON (Rothwell): Is this reduction of prices a paying proposition? It really looks as though we shall all be compelled to fall into line.

Mr. METCALFE: It is a paying proposition while you are the only people doing it. If we all come down to one level, it can't possibly pay, because you will be playing to the same business and losing money. The General Council of the Association have decided that they can't make a national agreement on the point, and that it must be left to each area to work the problem out for itself. Personally I think there is a great danger in allowing these things to be settled locally, because ultimately the worst settlement arrived at will become the general one.

There ought to be a Trade conference called to discuss this question of price-cutting, and other matters, such as the increase in the length of the programmes shown and the overbuilding of kinema theatres.

Over-building is very prevalent in some parts. You get a redundant theatre in an area and the others are compelled to resort to cutting prices in self-defence. It is high time that the Trade decided what its policy is.

One of the reasons for this sort of thing was that at the present time people could not get a very big return from sound securities and they were in consequence on the look-out for a bigger rate of interest on their money. Apparently there were architects only too ready to take advantage of this tendency, and they were finding "mugs" willing to finance such schemes. It is happening in Leeds and in other parts of the country as well.

National Agreement Difficult

The CHAIRMAN: If we had a conference called specially for this purpose it would, in my view, be of very little use. We should get no further than we do at meetings of the General Council, where this question is constantly brought up. We couldn't, for instance, get Wales in on a national agreement, because conditions there are different. It seems to me hopeless to try to get uniform agreement in the Trade on this matter.

So far as over-building of theatres is concerned, so long as there are fools willing to risk their money, I don't see what we can do. Local authorities everywhere will naturally welcome the building of any new theatre because it means an addition to their rateable value.

HERBERT STEPHENS (Huddersfield): Isn't it a fact that there are members of the C.E.A. who are themselves responsible for a lot of this over-building?

Mr. METCALFE: It ought not to be impossible to safeguard against this menace of over-building. The supply of films to-day is not sufficient to supply some of the districts. In Leeds, for instance, one or two of the theatres are having to show the same films concurrently.

HERBERT STEPHENS: The point of view of the local authorities was that the more theatres that were built the greater the stimulus should be to film production.

ARTHUR CUNNINGHAM expressed the opinion that it was impossible to stop the over-building of theatres. The only way in which it could be discouraged, in his view, was by the Trade getting together and stopping the supply of films for such places.

JOHN HARRISON inquired if it would not be possible to regulate prices of admission, and Mr. METCALFE replied that it could only be done apparently with the help of the renters.

Into Line

The SECRETARY (Mr. Rush) reported that there had just been held a meeting of exhibitors in the Armley and Wortley district of Leeds, at which it had been decided that the minimum price of admission should be raised from 2d. to 4d.

Regarding the Barnsley situation, Mr. METCALFE suggested that it might be advisable to write to the individual exhibitors in the town and ascertain their point of view.

The meeting unanimously decided to adopt this course.

Mr. METCALFE: This doesn't get rid of the wider application of this problem which we shall have to tackle sooner or later.

ARTHUR CUNNINGHAM formally reported that he had now cleared up certain outstanding funds which during the war and since the war had been raised by the branch for different purposes, and had handed over the documents relating to these funds, together with a balance of £239 to be allocated to the Trade Benevolent Fund.

The reports were accepted, and Mr. Cunningham was thanked for his work in this connection.

Reporting on the General Council, C. P. METCALFE said that the General Purposes Committee of the Council would bring proposals forward at the next meeting regarding the forthcoming campaign in connection with the Entertainments Tax.

It was likely, he said, that there would be a considerable surplus on the next Budget, and it was a matter for decision as to whether the Trade should launch a campaign merely to secure the abolition of the tax on the cheaper seats in theatres, or whether they should go all out for total abolition.

Another point to be decided was whether they should associate themselves in this

(Continued on page 14)

A scene from TURN BACK THE CLOCK, Trade shown this week by M-G-M, and now being screened at the Empire

D

A scene from BUREAU OF MISSING PERSONS, which will be Trade shown by First National at the Cambridge Theatre, on Wednesday, October 11

BRANCHES STILL DIVIDED ON RENTAL TERMS

Every Member Seems to Have Scheme of His Own, says Coun. J. Pollard

FIVE members, the secretary, and four Press representatives—that was the total attendance at the monthly meeting, last week, of the Notts and Derby branch. E. C. MORRIS was in the chair.

Seeing there was no meeting in August, the thin attendance was the more puzzling. H. B. HARRIS (Lincoln) wondered whether something could not be done to get the members there.

The CHAIRMAN said he had 'phoned, written, and appealed, but, of course, it was still holiday time.

Eventually it was decided that the secretary (FRED A. PRIOR) should draft a letter whipping up the members.

The V.-P.

Referring to the vice-presidency, J. POLLARD said he had declined to allow his name to go forward and stood down in favour of Mr. Macdonald, who was temporarily elected.

COUN. J. POLLARD

Later in the meeting the secretary said he thought the branch should take some definite line in regard to this matter in readiness for the March elections. They were faced this time with having to choose a president and vice-president.

The branch had already nominated Mr. Pollard for the vice-presidency, but having regard to what had happened the question was whether they ought not to nominate him for the presidency and withdraw from the vice-presidency.

After a short discussion, Mr. HARRIS proposed (and it was seconded and agreed to) the nomination of Mr. Pollard for the presidency.

The E.M.B. Library

Giving his review of the last meeting of the General Council, Mr. Pollard spoke of the Empire Marketing Board, which had ceased to exist, and referred to a point that might affect Nottingham because it had the Albert Hall and other places showing Imperial films.

The General Council was asking the Government to hand over the Empire films to the Films Institute, where kinemas could obtain them, for there were times when local educational authorities called upon them to exhibit instructional pictures.

Hope for the Tax

With regard to the Entertainment Tax campaign, said Mr. Pollard, it has come to our knowledge that

the Chancellor of the Exchequer has a very large surplus, running into millions, already. We were told, I think, by Mr. Chamberlain, that when such a time did come we should have first consideration in the Budget.

In view of the brewers having had such a remarkable concession this year, we feel the tax put on as a war-time measure, and then increased in the Emergency Budget, we ought to get something off next year. This is a tax on the working classes, for the kinema has become part and parcel of their life.

Rental Reduction?

Concerning film rentals, Mr. Pollard reported that the committee of which he was a member, were trying to formulate some agreed scheme to put before the K.R.S., but every member seemed to have a scheme of his own.

In reply to Mr. Harris, Mr. Pollard said the committee was appointed some months ago and had held two meetings.

Mr. HARRIS: It seems to have been a matter of loggerheads at each meeting. Members have been backed up by their associations but cannot get anything done. Now the matter is put off again.

Mr. POLLARD said there was not much good going forward with a demand for 25 per cent. when many of them—including some members of this branch—had contracts at 40 or 50 which had not matured. One member considered the Association should strike off any member who did not obey an Association decision.

Mr. POLLARD thought the best way was to hold out for terms—if you could.

Mr. HARRIS: "Yes, and let your opposition across the way get the picture first. Or else take a picture that will fill your theatre on condition that you take a lot of stuff that will send them out again.

The CHAIRMAN: The scandal is—a mediocre American picture spoiling a good British one.

Our Quota

The next subject dealt with by Mr. Pollard was the interview with Dr. Burgin, Parliamentary Secretary to the Board of Trade, on the film quota problem. As one of the deputation he (Mr. Pollard) was particularly interested in the remarkable grip Dr. Burgin had of the whole business—in fact, he was told afterwards that he was interested in the business.

It was remarkable that of 4,500 kinemas in the country they had only 729 defaulters (and only two writs were issued), seeing the difficulty many small houses must have to get sufficient quota films. He (Mr. Pollard) came away satisfied that the Board of Trade would shortly table an amended scheme to meet the difficulty.

Electricity

Mr. POLLARD announced that he had written to 130 distributors of electricity in Britain with regard to special kinema rates, and it might be of interest to this meeting to know that Notts and Derby was the fourth cheapest rate in the country. The Derby and Notts Electrical Power Co. charged 3d. for the first 1,000 units, per month, and 2d. for the next 1,000, and 1d. for all above. This area therefore, he considered, was being treated very fairly.

But it was obvious that if something was not done to lower some of the high charges kinema proprietors would begin to be generators of electricity—particularly in view of the fact that it could be generated so economically by the crude oil plant.

The rate in Notts and Derby worked out at about 2d. per unit. In Nottingham, where there was a corporation supply, it was about 2½d.

Outside Competition

A member thought the branch should support Sheffield in its fight against the ever-

(*Continued in column 3*)

CAST INCLUDES THE PUBLIC

Jack Buchanan's Praise at Liverpool

Big Provincial Week for "That's a Good Girl"

JACK BUCHANAN paid a high compliment to provincial cities when making a personal appearance at the Futurist, Liverpool, on Wednesday of last week for the Trade and Press show of "That's a Good Girl" (U.A.). He confessed to the audience that he was appearing from "purely selfish motives," as he genuinely loved touring. He had played in many places, but knew of no audiences better than in the provincial cities. It did him good to play before them, because they gave such a marvellous reaction to the entertainment.

After discovering the public reactions to the film, it was possible that a few alterations might be made in it. The audience, after all, was the principal member of the cast.

Jack Buchanan was introduced to the audience by Mr. Alfred Levy, joint managing director of the Futurist.

Jack Buchanan received a great "fan" and Trade welcome at the Futurist on September 21, on the occasion of the one-night premiere of "That's a Good Girl."

Accompanied by Herbert Wilcox, he was present at a reception at the Queen's Hotel, where he met many exhibitors and guests of the producers.

Harry B. Lane, chairman of the Birmingham and Midland branch of the C.E.A., welcomed the star, who, in reply, expressed a hope that the picture would strike a happy medium between the tastes of the West End of London and those of the great kinema public throughout the country. One thing he had striven to do was to keep it clean at the expense of losing the laughter of the relatively few who could only appreciate a "salted" joke.

Herbert Wilcox, who also spoke, mentioned that Buchanan was the newest member of the C.E.A., having gone into management at the Leicester Square Theatre, where "That's a Good Girl" was to open yesterday (Wednesday).

In the Chaplin Class

The show at the Paramount Theatre, Leeds, was equally phenomenal. Every Friday record in the history of the house was broken, and Charles Metcalf, of the C.E.A., paid a striking tribute to the picture.

"The general impression to be gained from the week's tour," stated Mr. Wilcox, "is that we have in Jack Buchanan the greatest box-office draw in the country, and that the picture is not only by far and away the finest he has ever made, but is comparable with the best comedy entertainment made in any country. From its reception in the five provincial centres I can only say it is in the Chaplin class."

(*Continued from column 2*)

increasing dancing and music licences for public-houses and clubs, which were developing entertainments affecting kinemas.

Mr. POLLARD pointed out the difficulty of stopping this sort of thing. In outlying districts of Nottingham it was not necessary even for public-houses to get licences, and the police were powerless unless somebody was drunk and disorderly.

There was, however, one way out, and they took it in Mansfield (where he is a J.P.). They found there was not sufficient lavatory accommodation, the screen was not fire-proof, etc. The publicans would not go to the expense and all promptly shut off entertainments.

Before the meeting closed it decided to send a letter of sympathy to S. Gunn, of the Globe Theatre, Trent Bridge, who is lying ill, with wishes for his speedy recovery.

Leeds C.E.A.—Continued.

New Parliamentary Bills May Affect Trade

matter with other amusement caterers, such as the music halls and legitimate theatres, or whether they should plough their own furrow.

Leases and Licensed Premises

Speaking of the work of the Legal, Finance and Parliamentary Committee, he said that an interesting point had cropped up regarding the Landlord and Tenant Act. Under this Act, he pointed out, any person occupying leasehold property who spent money on improving it during the currency of the lease and in this way created a goodwill in the property was entitled either to a renewal of the lease or to compensation. This provision, however, did not apply to licensed property, and there seemed to be an attempt to rule that kinemas were "licensed property" within the meaning of the Act. The contention of the C.E.A., of course, was that the Act was never intended to apply to kinema theatres in this way, and that the term "licensed property" was intended to refer to public-house property. There was a case down for decision on the point in the Court of Referees, and if the decision given was against the C.E.A., they would probably appeal as far as they could possibly go. It was a matter of some importance and one that might affect any of their members who had leasehold property.

The Shops Act

Another piece of legislation that might affect them all was pending with regard to the Shops Act to regulate the hours of work in shops. This would apply also to kinema cafés in the same way that it would apply to ordinary cafés. Members of the Parliamentary Committee had attended a conference at the Home Office on this subject and they had reserved the right to make further application with regard to the sale of chocolates and cigarettes in kinema theatres as distinct from kinema cafés. He thought it very probable that the Home Office would agree to exclude kinema theatres from the provisions of the legislation in these particulars. There was a tremendous amount of work involved in safeguarding the interests of members of the Trade in new Bills which were brought before Parliament. This was some of the most important work done by the association for its members.

Political Fund Contribution

H. E. ANDERTON: It shows the importance of every exhibitor contributing to the political fund.

J. HARRISON: It would be much better if this contribution to the political fund were made part and parcel of the annual subscription, because then we should be assured that every exhibitor was paying towards this object. It seems very unfair that some should be paying and others not.

Mr. METCALFE: Unfortunately, it is not legal to do that. You cannot make a compulsory levy for political purposes.

Continuing his report, Mr. METCALFE referred to the Inland Revenue situation arising out of the decision held that B.T.-H. and other agreements were hire-purchase agreements. The recommendation of the committee was, therefore, that the only help they could give to members was that they could stipulate for a higher allowance of depreciation on their sets than 17½ per cent. at present allowed.

Mr. Metcalfe added that he had formed one of the deputation to the Board of Trade regarding the loose observance of the Quota Act. The members of the deputation, he said, were assured that the Board of Trade could be trusted to administer the Quota Act to the best possible advantage. It was unlikely that there would be any amending legislation passed in the near future.

PEOPLE WILL TIRE OF THE KINEMA

WATCH COMMITTEE CHAIRMAN'S PROPHECY

THE Swansea Borough Council, on September 20, discussed again the application of Frederick Oliver Conquest, of 35, Tycoch Road, Sketty, Swansea, manager and a director of the Grand Theatre, Swansea, for transfer of the licence for performance of stage plays from Mr. Bryne, manager of the theatre.

Appearing for the applicant, T. W. Jones, solicitor, said the present position was that the house was run on the Council's licence as a kinema and had a magistrates' music and dancing licence.

The structural alterations made to comply with the Council's request in no way altered its general suitability to have the stage performances licence now applied for. The company was arranging a three-weeks' plays presentation at Christmas, if they got the licence, and a week of Welsh drama was also arranged. The company would undertake to sell intoxicants only when stage plays were produced and at such times as the magistrates permitted.

Sir Percy Molyneux, chairman of the Watch Committee, expressed the view that the guarantee as to stage plays production was insufficient.

They were not promised enough plays. He believed the time would come when people got tired of the kinema, and if only one play was promised they ought not to grant the licence.

For applicant, it was said they could not book plays until they had the licence.

Decision was deferred to the next meeting of the Council—in October.

AN ARCHITECT'S PREVISION

Projection Theatre in New Civic Centre

Plans for the hall of the new civic centre at Swansea, which is to cost half a million pounds, include facilities for screening films—projection box, rewind room, screen, etc.

The view of the architect is that there is no assessing the huge potentialities of the kinema, and that to leave out from any newly erected public building facilities for showing films would be to court from future generations criticism of want of forethought.

The proposed installation would enable films of value in councillors' education on municipal matters to be shown, and also enable films regarding which a censorship decision had to be made, to be seen in the civic building.

GUILDFORD CENSORS

SOCIAL SERVICE REPORTS

The Guildford Council of Social Services is to keep watch on films exhibited in local kinemas, and if any films are "billed" which are adversely criticised by the Public Morality Council representations will be made to the kinema proprietors concerned and to the Licensing and Public Control Committee of Surrey County Council.

The opinion was expressed that in the absence of a censorship pure and simple it seemed impossible to guard against the exhibition of what some people would deem to be undesirable films for adolescents, while, at the same time, it was open to question whether an official censorship would satisfactorily meet the case, as was demonstrable by the many strange results accruing from the censorship of stage plays.

FILMING FOR COMMERCE

MORRIS CAR'S NEW SERIES

The Morris Car Co. film production unit has now completed a series of six new talkies, which, during the forthcoming twelve months, will be shown to private audiences in all parts of this country and in every part of the world where the Morris agents are blazing a trail for British cars.

The new films have been written, produced and edited by the Morris staff. Most of the members of the unit have other jobs in the Cowley works, but their hobby is producing these pictures.

W. M. W. Thomas, the general sales manager of the Morris organisation, supervises production work, whilst R. W. Barnes is cameraman.

Sir William Morris will present the new pictures to an invited audience at the Cambridge Theatre on Wednesday, September 27.

CROYDON'S GALA PERFORMANCE

The management of the Davis' Theatre, Croydon, have arranged a gala performance of "The Good Companions" on Wednesday, September 27, at 8 p.m., under the distinguished patronage of the Mayor and Mayoress of Croydon and Herbert Williams, M.P.

Jessie Matthews, the British star, who plays the rôle of Susie Dean in "The Good Companions" and Victor Saville, the director of the film, together with other leading members of the cast, will appear personally on the stage.

BATH KINEMA ACCIDENT

While working on the new kinema which is being erected at Bath, a lad of 18, named William Snook, fell a distance of 15 ft. on to a heap of stones and fractured his skull. He was taken to the Royal United Hospital, where he died.

Jean Harlow and Clark Gable in HOLD YOUR MAN (M-G-M) reviewed in this issue

Leicester Square Theatre as a Kinema Again

Jack Buchanan Presents "That's a Good Girl"

THE Leicester Square Theatre, of which Jack Buchanan has resumed control, re-opens as a kinema on Wednesday, with the presentation of Buchanan's own picture, "That's a Good Girl." In addition to exhibiting the film and being its star actor, Jack Buchanan is also its director, part-author of the screen treatment, and dance master!

"That's a Good Girl" is the third film made for British and Dominions by Mr. Buchanan, and is based on the most famous of all his stage successes which he produced and starred in for over a year at the London Hippodrome. Although originally a stage plot, the film script has been conceived and written entirely in terms of screen technique and is claimed to be an outstanding example of how the best film treatment has now regained the mobility of the silent era. It is the work of Jack Buchanan, Douglas Furber (who wrote the original stage play), and Donovan Pedelty.

The story concerns one, Jack Barrow, an impecunious young-man-about-town, dunned by creditors and besieged by bailiffs, who suddenly hears that he can claim half a million pounds in the South of France from an aunt he has never seen.

Hilarious Complications

The one stipulation which qualifies the bequest is that he must take with him, when he goes to claim the money, some attractive and distinguished young men, this being to protect Aunt Helen's ward, Moya, who also inherits half a million, from the attentions of fortune-hunting gigolos.

The only vaguely respectable companions Jack can take are Timothy, and an opera singer, Francis Moray.

Moray is betrothed to a jealous opera singer, Berata, who only lets him go on the understanding that Jack does not let him look at another woman.

As soon as Moray gets to the South of France he falls in love with Moya. From this fact, and the suspicions of Berata, and Jack's realisation that her suspicions may lose him his half-million, the fun emerges.

One of the highlights of the film is said to be the sequence in which Jack follows Berata to the opera house where she is due to make her opening appearance. He gets past the stage door-keeper by a trick, becomes involved with the male chorus while attempting to hide, is forced to don a pike-man's costume and before he knows what has happened is out on the stage in the front of the chorus who are all performing the most intricate evolutions and singing at the tops of their voices. In some of the most brilliant fooling that even Buchanan has ever done he succeeds in wrecking the entire show.

Stage and Screen Favourites

Playing opposite him in many sequences is Elsie Randolph, revelling in the broad character of Joy Dean, the private detective, who disguises herself as "Wilhelmina," a German girl. Moya, the young minx with half a million inheritance, is portrayed by Dorothy Hyson, the seventeen-year-old daughter of Dorothy Dickson. The part of Francis Moray is taken by Garry Marsh, his fortieth film rôle in three years. Three other artistes who also played in the stage version are Vera Pearce, in the part of a temperamental and jealous opera singer, William Kendall as one of the hero's impecunious friends, and Kate Cutler as the old aunt who has charge of the money bags.

Stage Spectacle

For the opera sequence a complete stage, orchestra pit, and auditorium was built in the B. and D. Studios, and after a chorus of fifty-five trained singers had spent five days in a London theatre creating the routine of marching and counter-marching, four further days were spent in the studio shooting the scenes. No less than six cameras were employed.

The film is musical, as was the original, but with the exception of "Fancy Our Meeting," retained from the stage show, all the music in the picture is specially written. Musical director of the film, and composer of the new music, is Phillip Braham, author of "Limehouse Blues" and other famous popular numbers, who has written the music for shows presented by Cochran, Charlot and Jack Buchanan himself.

FILMS FOR CHARITY

Payment Whenever Exhibitors Benefit

K.R.S. ARRANGEMENT WITH SCOTTISH C.E.A.

PREVIOUS to last Wednesday's meeting of the C.E.A., a private meeting was held with the K.R.S. regarding the question of Sunday charity entertainments outside those of Kinema Sunday.

Although no official intimation has been issued, it is understood that arrangements were arrived at whereby all kinemas receiving a rental for a charity performance shall allocate a proportion of the receipts to the renter as a hiring fee for the films screened.

At the same time it was agreed that in cases where the whole of the proceeds are being devoted to charity without any deduction for the rental of the hall, the renting houses would supply film programmes free of charge.

It was also decided that under the new arrangements kinema proprietors should deal direct with the renters on the subject of film programmes for the charity performances.

Classes for Projectionists

George Baker, of Walturdaw, Glasgow branch, in co-operation with the C.E.A. Scottish branch, has arranged a series of lectures on talkie equipment, electrical plant, fire appliances, etc., for Glasgow and district exhibitors and their operating staffs.

He has the co-operation and support of the leading technicians in Glasgow, and the first lecture, which was well attended, was given in Cranston's Picture House last Wednesday morning, when D. W. Hamilton, district manager of the R.C.A. Photophone, Ltd., gave a most instructive address on "Talkie equipment, and what to do before the doctor arrives."

Arrangements for the next lecture are not yet complete, but George Baker will advise the Trade through the *Kine*. as to the date and place. Amongst those who have promised their support are:—Messrs. Turner (Electrical Superintendent, Glasgow Corporation), Dunn (Western Electric, Glasgow), Blair (Master of Works Office, Glasgow), Mathieson (Master of Works Office, Glasgow), Marshall (Fire Brigade Chief, Glasgow), Paul E. D. Cooper (B.T.-H.), Ed. Oram (Taylor, Taylor and Hobson), Chas. H. Champion (Ship Carbons), F. Sommerville (Pyrene), Melville (Henrion Carbons).

Battlefield's P.H.

The Battlefield Picture House, the latest of the Hamilton Circuit, in course of erection, will, it is expected, be opened early in December. Situated in Sinclair Drive, near Battlefield Road, the house has been designed by Eric A. Sutherland, Bath Street, Glasgow. There will be accommodation for 1,400—945 in the stalls and 450 in the balcony. Western Electric will be installed. There will also be a motor-car park.

Glasgow Film Society

For the coming season the Glasgow Film Society will give performances in Cranston's P.H., Renfield Street. The first meeting will be held on Sunday, October 15, when "Le Rosier de Madame Husson" will be shown. It is expected that Victor Saville will be present.

The annual general meeting of the society will be held in the Gainsborough Halls, Sauchiehall Street, at 7.30 p.m., on October 8. Meetings of the society have been fixed for November 5 and 26 and December 17.

A revival programme will be screened on December 17, and "Blackmail" and "Sous les Toits de Paris" may be revived.

The secretary of the society is D. Paterson Walker, 127, St. Vincent Street, Glasgow.

The subscription for the year is 13s.

Advertising by 'Phone

A smart publicity stunt will be put in operation by James Clarke, of the Orient Kinema, Glasgow, early next month in connection with a forthcoming attraction at his house. In co-operation with G.P.O. telephone authorities, he has arranged for a special exchange to be installed in the Orient, and for two or three days a staff of girls will put through a personal call to every member of the Bridgeton Exchange, announcing the fact that a certain picture is coming to the Orient.

There are over 2,000 subscribers in the Bridgeton Exchange, and Mr. Clarke estimates that it will take three days to put through the calls, each one of which is limited to 3 minutes. In addition to this, a following-up letter will be sent confirming the telephone message. Much valuable publicity has been gained through the local newspapers.

Trade Shows

Paramount Pictures announce the following Glasgow Trade shows:—Wednesday, September 27, "Mixed Doubles," Green's Playhouse; Wednesday, October 4, "The Flaw," Green's Playhouse; Wednesday, October 11, "This Day and Age," Green's Playhouse.

Mr. Barnett, of W. and F. Glasgow office, informs us that the Glasgow Trade show of "The Fire Raisers" will be held at the Picture House on Friday morning, September 29. The Press will preview the film the previous evening.

The Central Picture House, Broxburn, switched over this week from films to variety.

The Pavilion, Mossend, Lanarkshire, which hitherto has been a variety house, is to open shortly as a kinema. Extensive alterations are presently being made.

The Garden City Studio Cinema, East Calder, opened for the winter season on Monday of this week.

Graham Morrison, who has been manager of the Regal, A.B.C.'s Glasgow super, since its opening, has been appointed manager of the new kinema being erected in the East End of Paisley.

Scenes from the RIGHT TO LIVE, the first full-length picture produced by Fox in this country with an all-British cast, which includes Davy Burnaby, Pat Patterson, Richard Bird, Frank Atkinson, Lawrence Anderson and Francis Sullivan. Directed by Albert Parker. The Trade show is at the Cambridge Theatre, on October 6, at 8.30 p.m.

ASSESSMENT REDUCED AT ABERDEEN

Ardrossan and Caithness Appeals Dismissed

AT a sitting of the Valuation Appeal Court for the burgh of Aberdeen in the Town Hall, Aberdeen, last week, an appeal was made for the reduction of the assessed rental of La Scala Picture House, Aberdeen, and in the course of evidence reference was made to the effect of competition from new kinemas.

Lord Provost Alexander presided.

George Green, Ltd., Glasgow, per A. L. Wright and Co., appealed against the valuation of £853 10s. on La Scala Picture House, and proposed a value of £500.

In answer to questions by Thos. Ormiston, Motherwell, Herbert Joseph Green, director of George Green, Ltd., proprietors of La Scala, said that La Scala was now an obsolete building, erected in pre-war days. Since so many modern kinemas had been erected in Aberdeen, La Scala was a losing proposition. Witness did not consider that La Scala was situated in the best position in Union Street. In the meantime, it was impossible to carry on at the assessed rental of £850. A fair rateable value would be £500.

Mr. Green, cross-examined by H. G. Green, city assessor, admitted that his company were endeavouring to buy adjoining property, but had not definitely decided to reconstruct the kinema.

F. Scott Sutherland, architect, Aberdeen, also gave evidence, and said that La Scala building was hopelessly inadequate as a kinema.

Mr. Pope, in his cross-examination, referred to the rentals of two kinemas that are rented—the New Kinema, which he said was let at the rate of 12.5s. per seat, and the King's Cinema, let at 14.8s. per seat.

Mr. Sutherland said that he did not think that the £500 for La Scala, equal to 12.8s. per seat, was unusually low compared with the King's and the New Kinema.

After the court had considered the case in private, it was announced that the assessed rental would be reduced to £650.

Ardrossan Appeal Dismissed

At the local Valuation Appeal Court last week, the proprietors of the Picture House, Ardrossan, appealed against the valuation of £120 on the premises. The proprietor stated that this was 4s. per seat, the usual assessment, but his house catered purely for the working classes and their charges were smaller than any other kinema in Ardrossan or Saltcoats. He asked that the assessment be 3s. per seat. The appeal was dismissed.

At Caithness County Valuation Appeals Court last week, Northern Cinemas, Ltd., appealed against an assessment of £110 on their Thurso Picture House. An agent said that Wick Cinema, which catered for a population of over 7,000 and seated 700, was rented at £150. Thurso Kinema catered for only 3,000 and seated less than 500. The assessment of £110 was not proportionate. The proprietors had informed him that they had great difficulty in keeping up the attendances in the winter months and had therefore to bring expensive pictures. Owing to counter attractions they often found themselves with a loss at the end of the week. Mr. Swann (one of the proprietors) stated that they had been offering high-class entertainment at cheap prices and they had lost money which they would have pocketed had they brought cheaper pictures.

The appeal was dismissed.

TOLEDO, GLASGOW, READY

Opening on Monday Next

Glasgow's latest kinema, the Toledo, which opens on Monday next, October 2, has a seating capacity of around 1,600.

The Toledo occupies an island site, and as it is placed well back from the road an impressive appearance has been obtained. The façade is finished in white with a red roof and red stone lower walls. The central portion, above the entrance doors, is stepped forward and is ornamented by a large window, above which the façade rises to a peak. Smaller windows are placed on either side.

The finish of the façade is pure white, relieved by the red stone and bright green ironwork, is most striking, without being ostentatious. A large canopy extends right across the front of the house.

The Toledo is decorated in the atmospheric manner, the style chosen being Spanish. The entrance hall is bright, and the pay-box window is carried out in the style of a Spanish window.

The side walls of the auditorium are finished to represent the walls of a courtyard, and are decorated with towers and turrets. On one side is a large archway, through which is seen a view of distant buildings and hills. On the other side wall are three smaller arches, with scenes of a Spanish town. The side walls are stepped in to the square proscenium opening, the top of which represents a Spanish roof, supported on either side by two tall spiral columns. Beneath the proscenium is a small ornamental recess in the stage front, and similar recesses are placed at either side.

The ceiling is finished to represent a summer sky.

The predominating shades in the auditorium are lemon and stone colours on the walls, relieved by touches of bright red and green, which with the scenic panels provides a light and airy atmosphere. The seats are upholstered in deep red, the carpets being multicoloured.

The resident manager of the Toledo is T. Scott Cowie, formerly of the Rialto P.H. in the same district. Mr. Cowie has been in charge of several Glasgow houses, and has a long association with the Trade.

The Toledo is owned by a private company, the managing director being William Inglis, and Rosslyn Mitchell and Duncan Graham are co-directors. The architects were Weddell and Inglis, Glasgow.

B.I.P.-A.B.C. MERGER PLANS

Terms of Proposed Offer

PAST YEAR'S RESULTS

By Our City Editor

A NEW kinema group, under the title of *Associated British Picture Corporation, Ltd.*, is to arise from the present proposals of the boards of British International Pictures and Associated British Pictures, contained in the annual reports of those companies now issued.

As forecast in last week's *Kinematograph Weekly*, British International Pictures is making a share for share offer to both ordinary and preference shareholders of Associated British Cinemas.

The general terms of the proposed offer are:—

1. For each 7½ per cent. cumulative preference share in A.B.C.—one 6 per cent. first cumulative preference share of £1 fully paid in B.I.P., plus 6d. per share in cash.

2. For each ordinary share of 5s. in A.B.C. —one ordinary share of 5s. fully paid in B.I.P.

Advantages of Merger

In taking this step the directors consider that it is of paramount importance to pursue a policy of merging the interests of the company and its principal subsidiary company. Such a policy of co-ordination and consolidation will bring considerable advantages to both concerns.

The kinema company has always been considered an important part of the structure designed for production, distribution and exhibition of pictures. The merging of interests will complete and solidify the structure as a whole and to greatly simplify the working arrangements between the two.

Past Year's Results

As regards the results for the past year, both companies have experienced a set-back. British International Pictures' net profits declined from £112,283 to £110,426 after allowing for income-tax, while the A.B.C. profits declined from £221,241 to £105,261, after payment of interest on mortgages and loans and income-tax.

Neither reports refer to the long-talked-of re-financing of temporary loans. B.I.P.'s secured loan has risen a further £50,000 to £400,000 on the year, while A.B.C.'s secured loan remains at £950,000.

Both companies still have considerable contingent liabilities, mainly in respect of guarantees to subsidiary companies, and have assets in subsidiary companies valued at cost.

B.I.P. Acquisition

During the year B.I.P. acquired the unissued balance of the share capital of Associated British Cinemas consisting of 28,484 preference shares of £1 each and 500,000 ordinary shares of 5s. each, thereby bringing the company's controlling interest in A.B.C. up to 2,500,000 ordinary shares, out of a total issue of 4,000,000.

It is, I learn, probable that the complete scheme of the amalgamation of these two concerns and their subsidiaries will also contain proposals for fresh finance. Meanwhile B.I.P. is maintaining its ordinary dividend of 5 per cent., but A.B.C. is not only passing the ordinary dividend for the year, but is not paying the latest half-yearly payment on its 7½ per cent. cumulative preference shares.

Although both companies have been badly affected by continued industrial depression and the diminution of the spending power of the public, the directors are now pleased to report that from the commencement of the current financial year in April last to date the profits of the company show a substantial increase over the profits earned in the corresponding period of last year.

Prominent Features

Outstanding features were recorded in the kinema share market during the past week as a result of the new developments which have taken place in the management and finances of some of the leading companies.

There was a heavy fall of 2s. 6d. in the preference shares of British International Pictures, as holders realised the probable future depreciation of their holdings now that a new preference share is to receive priority. Another factor which encouraged holders to sell was the prospect of future dividends, even if these are maintained at previous levels, the individual benefit will be less owing to the larger capital which will have to be served. The ordinary shares of this company were 7½d. lower at 3s.

A.B.C. preference were also lower, but the ordinary shares were firm at the previous week's figure of 2s. 10½d.

The directors' decision to postpone the preference dividend of General Theatres had the obvious effect of depressing the shares, and the closing price stood at 7s. 9d., showing a week's depreciation of 1s. 3d. The 6½ per cent. debentures were also lower in sympathy, this stock standing at £90½, a decline of £2½.

The fall in the price of such leading shares was reflected in those of Moss' Empires, the preference at 11s. 9d. being 1s. 4½d. lower, while the ordinary were 9d. lower at 12s. 9d. The 4 per cent. debentures, however, were 20s. better at £65½.

On the other hand, Gaumont-British Picture Corporation shares steered clear of this depressing tendency, most of the issues of this group remaining firm, although the ordinary and the converted preference were marked ex dividend. The new debentures were 5s. higher. A small rise was experienced by the ordinary shares of Gainsborough Pictures, and all P.C.T. issues stood at somewhat higher levels.

NEW PUBLIC COMPANIES.

British Colour Films, Ltd.—Registered on September 18 with a nominal capital of £6,000 in 4,000 ordinary shares of 5s. each and 100,000 deferred shares of 1s. each. Producers, printers, publishers, distributors, renters, exhibitors, manufacturers and hirers of, general agents for and dealers in kinematograph films of all descriptions, etc., and to adopt an agreement with British Publicity Talking Films, Ltd. The directors' borrowing powers are restricted to an amount not exceeding twice the nominal capital. Qualification: £100 shares or stock. Remuneration: £150 each per annum (chairman £200) and a percentage of the profits divided between them. Solicitors: Romer, Skan & Brashier, 4, Copthall Chambers, E.C. The registered office is at 99, Charlotte Street, W.1.

Plaza (Bexley Heath), Ltd.—Registered September 16. Capital, £34,000 in 29,000 preference shares of £1 each and 100,000 ordinary shares of 1s. each. The preference shares confer the right to a fixed cumulative preference dividend of 7½ per cent. per annum on the capital paid up thereon as from (a) the date of the official opening of the Plaza (Bexley Heath) or (b) six months from the date of allotment which ever is the earlier. Objects: To carry on at Bexley Heath or elsewhere the business of kinema proprietors, etc., and to adopt agreements with (1) with the Kent Investment Co., Ltd., and (2) with J. W. Ellingham, Ltd. Solicitors: Kenneth Brown, Baker, Baker, Essex House, Essex Street, Strand, W.C., and T. G. Baynes and Sons Dartford.

INCREASES OF CAPITAL

Doncaster Majestic Cinema, Ltd., New Gallery House, 123, Regent Street, W.1.—The nominal capital has been increased by the addition of £30,000 in £1 ordinary shares beyond the registered capital of £20,000.

Odeon Trust, Ltd., 39, Temple Row, Birmingham. —The nominal capital has been increased by the addition of £900 beyond the registered capital of £1,100. The additional capital is divided into 10,000 ordinary and 8,000 founders' shares of 1s. each.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Ace Cine-Variettes, Ltd.—Ethel M. Bushell, of 46, Oxford Road, Kilburn, N.W., ceased to act as Receiver on September 18, 1933.

NEW BRITISH LION CAPITAL

Shareholders to Discuss Company's Position with Sam Smith

SOMETHING of a crisis was reached in the affairs of British Lion Film Corporation at the annual meeting on Monday.

Strong endeavours were made by the shareholders to postpone the passing of the accounts pending the appointment of a shareholders' committee, but Sam Smith, the managing director, said he would welcome the co-operation of such a committee and the report and accounts were then adopted.

Two important developments were announced during the course of a somewhat stormy meeting; the first, that negotiations were proceeding to obtain additional finance to the extent of £100,000; and secondly, that the company's new film, "This is the Life," is to be the next film to follow recent successful runs at the London Coliseum.

Sir Robert John Lynn was in the chair, and, commenting on the position, pointed out that the much-looked-for revival of trade had not come about.

Debenture Increase

Referring to the amount owing on debentures in the balance-sheet which had increased from £4,500 to £18,500, he pointed out that the use of this additional money was reflected in the increase of book debts and in the value of film stocks. Mr. Smith, the managing director, held a debenture for £18,500 to secure moneys advanced by him to the company.

It was pointed out that the managing director and the staff had worked like Trojans, and that the loss was in no way attributable to the lack of hard work or enterprise or any fault of the administration

Two Films Fail

Two of the company's films had failed, their type apparently not being sufficiently appealing to the public.

During the year under review the company moved its headquarters to Wardour Street, and had already benefited by increased activity and business done.

In spite of the long summer, the revenue during the summer season of 1933 had been more than double that of the corresponding period of 1932, and if it could be maintained they should have a successful trading year next time.

Shareholders, however, were not satisfied, and a number of questions were put to the Board. One shareholder, who said he felt very despondent, pointed out that over several years a sum of £20,996 had been paid in directors' fees and £75,000 in London office expenses. Continuing, he pointed out that, omitting an amount of £10,000 received from Edgar Wallace's insurance, the company had lost £91,000; yet the prospectus had estimated a yearly profit of £62,500.

What of Royalties?

Another shareholder made inquiries regarding the royalties the company was entitled to receive on all Edgar Wallace's works. He particularly wanted to know what had been received from "King Kong."

Still another shareholder wanted to know if the managing director was satisfied with the economies at the studios, and suggested that a talkie system could be utilised on which no royalties were charged. This shareholder also added that the company's distributing arrangements were extremely good.

Sam Smith in the "Box"

Sam Smith, the managing director, went into the "witness box" in reply to these and other questions. He gave a clear statement on all the issues raised. He stated that the films were valued at cost less hire received to date, and that an amount of £6,907 had been written off. The company had received their percentage of royalties on Wallace pictures with the exception of "King Kong," which was still under discussion.

Regarding the sound system, Sam Smith stated that this was perfect, but that they had 2½ years yet to run on a contract which took in royalties sufficient to pay 10 per cent. on the capital of the company.

Saved the Company

Under pressure, the managing director disclosed that if he had not come forward with £20,000 the company would have ceased to function some time ago. This disclosure was made when the question of the appointment of a committee of shareholders for investigation was being discussed, Mr. Smith adding that only the confidence he had in the company enabled him to lend the money, and that in all circumstances he would be quite willing to meet a committee of shareholders. Such a committee was then formed, and will meet the directors next week to discuss the company's future.

MEN AND MOVEMENTS

Birmingham Changes

C. L. Norley at Huntingdon

C. M. CHEFFINS

A. CUSSONS

Lincoln Manager Retires

W. J. Fishleigh's Post at Hull

C. M. Cheffins, manager of the Empire Theatre, Stirchley, Birmingham, has been appointed to the charge of the Metropole Theatre, Snow Hill, Birmingham, where he succeeds **Arthur Cussons**, now in charge of the Astoria Theatre, Aston Cross, Birmingham. Mr. Cheffins, who is a nephew of Sir Fredk. Smith, was prior to his appointment to the Empire Theatre at Stirchley assistant manager of the Orient Cinema, Aston, Birmingham.

C. L. Norley has been appointed manager of the Hippodrome, Huntingdon, which opened last week. Mr. Norley relinquished control of the Central, Ipswich, to take over the management of the Hippodrome. He has been engaged in the Industry for over twenty years, and among the halls which have been under his control of recent years are the Regent, Haymarket, and Electric, Norwich, and others at Wisbech, Chelmsford and Maidstone.

George Whitfield, manager of the Picture House, Swinton, near Rotherham, has been appointed manager of the Regent P.H., East Kirby, Nottingham, and takes over his new appointment on October 16. Mr. Whitfield has successfully managed the Swinton Kinema since it was built four years ago, and his departure will be regretted by a large circle of friends. A clever organiser, he has raised thousands of pounds for church work and charity in the district. His successor at the Swinton Picture House will be **Reg Thompson**, of Wath, who is a newcomer to the Industry.

L. V. Walshaw, who has been in the managerial chair of the Beacon Cinema, Smethwick, since the house came under the control of the County Cinema organisation, has left the district to take up an appointment at the Manor Park Pavilion, Aldershot, which is also on the County Cinema circuit. Mr. Walshaw came from the Picture House, Ludlow, to Smethwick. A native of Birmingham, he entered the business in Wardour Street and spent two years on the renting side, later proceeding to Germany, where he became engaged in work on the technical side of the Berlin studios, where he ultimately became an assistant director. Returning to England, he entered the managerial side of the Trade with County Cinemas, in which capacity he has held office in Hampshire, Aldershot, Maidenhead, Fleet, and Bedlington.

William Pratt, who for three years has been manager of the Regal Cinema, Lincoln, retired on Saturday, and at the close of the evening performance, he was presented by H. Walker, on behalf of the staff and friends, with a smoker's cabinet. Mr. Pratt has been succeeded at the Regal Cinema by **J. B. Hill**, who goes to Lincoln from Pontypool, South Wales, where he has been manager of another kinema in the Associated British Cinemas circuit.

Harry Hargreaves, who has recently taken over the management of the Whitehall Picture House, Morecambe, after thirty-eight years as manager of the Albert Hall and Palladium Cinema, Morecambe, has again been successful in winning the first prize in the Morecambe 1933 Illuminations in the Entertainment's Sections. Mr. Hargreaves won the Morecambe Corporation 50-guinea Challenge Cup four years in succession against all the illuminated buildings in the town—this makes his fifth success. Mr. Hargreaves is well known as the secretary and treasurer and delegate of the West Lancashire C.E.A.

Richard Simcox, assistant manager of the Gaiety Cinema, Birmingham, has been appointed manager of the Regent Picture House, Tipton, Staffs., where he succeeds J. Davies. Mr. Simcox has had many years' experience in the dance side of the entertainment world in which he has been associated with ballrooms in London, Eastbourne and Birmingham. He entered the kinema Industry by becoming assistant to W. Hudson at the Palace Theatre, Bordesley, Birmingham, where he remained until taking his appointment at the Gaiety, Birmingham.

W. J. Fishleigh, manager of the Rialto Cinema, Hull, has resigned his position with Associated British Cinemas and taken up an appointment with the Hull Cinemas, Ltd., as manager of the National Picture Theatre, Hull. Prior to taking his appointment at the Rialto Cinema, Mr. Fishleigh was for some time relief manager on the staff of Associated British Cinemas, Ltd., in London and the Midlands.

Kenneth Binns, the enterprising young manager of the Plaza Cinema, Sittingbourne, claims to be one of the youngest managers in sole control of a kinema in England. He has been manager of the Plaza for 2½ years, and is only 21 years of age now. He is a clever showman and has had many of his stunts described in the *Kine*. Mr. Binns' father is Jack Binns, whose whole life has been spent in the show business, and who at present is in charge of the Dreamland Cinema, Margate. His brother is manager of the Queen's Cinema, Westbourne Grove, London.

Capt. A. W. Rifkin, manager of the newly opened Super, Gravesend, has good reason to be pleased with the first week's business with "Cavalcade" at this Union Cinemas house, as capacity was the record at every performance. Capt. Rifkin has had a wide experience during his thirteen years, both North and South, and brings the fruits of it to bear on his present work. He opened the theatre for Mr. Feldman last year and continued in the position when Union Cinemas purchased the premises.

Lewis Gerrard, who presides at the console of the Compton cascade organ, is a musician of no mean order. Tutored in organ playing under a cathedral organist, he has developed a technique which he employs with good effect at the Gravesend house. Both he and Capt. Rifkin were together at Liverpool before their present association at Gravesend.

E. W. J. Nicol (Jock) has now joined the staff of Publicity Films, Ltd., after several years' absence from Wardour Street and the film Trade. He is one of the pioneers of lantern slide advertising. Jock Nicol has an extensive knowledge of the Trade, having served with Stolls, Ideal, Bertram Phillips as title editor and artist, casting manager, assistant director, and even playing small parts. He will be best remembered for his close association with the late Ernie Colebrook whilst at J. B. Davidson's studios at Walthamstow, in the production of "The Call of the Road."

T. Walshaw has been appointed assistant to W. Fuller, of the Regal, Golders Green, N., in succession to **R. Jeavons**, who has been appointed to a similar position at the Regal, Canterbury.

G. C. Dilley has been appointed assistant manager of the Orpheum, Golders Green, N. During the past few months he has been engaged on relief work at Torquay, and prior to that was assistant at the Empire, Islington, and Ritz, Edgware.

Bert Reigo, of Bristol, has taken over the managership of the West End Cinema, Wolverhampton, from E. Garfield, and the kinematograph and music licence was transferred to him last week.

A. E. Thompson, who was formerly with Nott-Langrish and Co., is now covering Notts and Derby as the sales representative of Walturdaw's, under C. W. Hutchin, manager of the Birmingham branch.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	2 10½	2 10½	—
" " 7½% Pref.	15/-	14 6	— 6
A.P.P.H. Ord.	24 1½	23 9	— 4½
Assoc. Talk. Pic. Ord. 5/-	- 4½*	- 4½*	—
Baird Televis. 10% Prefd. Ord. 5/-	1/8½	1'6	—/2½
Baird Televis. Defd. Ord. 5/-	1 8½	1 9	+ ½
Blackpool Tower Ord. £1	65/-	65/-	—
Brit. Cine. Theat. Ord. 10/-	4½	4½	—
" & Dom. Defd. 1/-	-/3	-/3	—
" Prefd. Ord.	3 3	3 3	—
" In. Films (Props.) 10/- Ord.	- 4½	- 4½	—
" Inter Pic. 5/- Ord.	3 7½	3/-	—7½
" " " 8% Pref.	19/-	16 6	—2 6
" Lion Pref. Ord.	3 0	3/-	—
" " Def. 4d.	-/3	-/3	—
Denman P.H. 7% Conv. Deb.	£105½	£105½	—
Gains. Pic. Ord. 10/- pd.	9 10½	10 3	+-/4½
Gaumont-British Ord. 10/-	14/-	13 9xd	—
" " "A" Ord.	6 3	6 7½	+- 4½
" " 5½% new Pref.	19 1½	19 1½	—
" " Converted Pref.	18 7½	19/-xd	—
" " 4½% New Debs.	£95	£95½	+5/-
General Thea. Pref.	9/-	7 9	—1 3
" " 6½% 1st Mort. Deb.	£93	£90½	— £2½
Ldn & South Super Cin. 2/- Ord.	-/3	-/3	—
Mdme Tussaud's 1/- Def.	2 10½	2 10½	—
" " £1 Cum. Pref. Ord.	26 3	26 3	—
" " 5% 1st Mort. Deb. (Conv.)	£97½	£97½	—
Moss' Empires £1 Ord.	13 6	12 9	— 9
" " £1 Cum. Pref.	13 1½	11 9	—1 4½
" " 6% Deb.	£100	£100	—
" " 4% Perp. Deb.	£64½	£66½	+ £1
P.C.T. Ord. 10/-	19 10½	19 10½	—
" 7½% Pts. Pf. Ord.	22 9	22 6	—3
" Cum "A" Pref. £1	26/-	26 3	+-3
" " B "	24 9	25 3	+-6
" Const. 7% Pref.	23 3	23/-xd	—
Stoll P.T. Corp.	3/3	3/-	—-3
United P. Thea. 10% Pref. Ord.	-/3	-/3	—
" " 7% 1st Mort. Deb.	£82	£82	—

£1 Shares unless otherwise stated. * Nominal.

Leslie Howard
Heather Angel

Berkeley Square

a Jesse L. Lasky production for Fox

Dlais
R N

THE GREATEST
DRAMATIC ACHIEVEMENT
YET BEHELD
CAMBRIDGE THEATRE
TUESDAY OCT. 3. at 8.45 p.m.
RELEASE DATE MARCH 5. 1934.
RNING
LORY"
DOUGLAS FAIRBANKS JR.
MARY DUNCAN.
AUBREY SMITH.

The RIGHT TO LIVE

An Albert Parker PRODUCTION
DIRECTED BY
ALBERT PARKER

DAVID BURNABY
PAT PATERSON
RICHARD BIRD
FRANCIS SULLIVAN
FRANK ATKINSON
LAWRENCE ANDERSON

FOX
BRITISH PICTURES

FIRST FULL LENGTH FOX BRITISH FEATURE

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Hold Your Man (M-G-M)—American.	80 min. (A)	Jean Harlow, Clark Gable, Stuart Erwin.	Hard-boiled romantic drama, held together by the resourcefulness and competence of the box office stars. Straightforward story, good atmosphere, emotional appeal, and crisp succession of wisecracks.	**Very good programme booking for the masses, with strong box office potentialities in stars. Unsuitable for children.**
King of the Wild (Columbia)—American.	62 min. (U)	Rex the horse, William Janney, Wallace MacDonald.	Conventional wild horse melodrama, with fascinating equine interest, straightforward story, and refreshing backgrounds. Sentiments clean, action adequate, and thrills well timed.	**Safe supporting entertainment for the masses and juveniles.**
***Mixed Doubles** (Paramount)—British.	68 min. (A)	Jeanne de Casalis, Frederick Lloyd, Cyril Raymond.	Complicated society comedy, with songs and well furnished settings. Action rather slow, but some humour and competent cast.	**Quota supporting booking for the masses. Juvenile appeal slight.**
***Paris Plane** (M-G-M)—British.	52 min. (U)	John Loder, Molly Lamont, Allan Jeayes.	Unconvincing crime drama with a novel setting, the best and only feature of which is the good technical work. Story weak, direction obvious, and characterisation crude.	**Quota booking for uncritical audiences. Of little appeal to children.**
Shanghai Madness (Fox)—American.	62 min. (A)	Spencer Tracy, Fay Wray, Eugene Pallette.	Melodrama, colourful story of romance and adventure, with a Chinese background. Good characterisation, refreshing sentiment and humour, and bright touches of naive spectacle.	**Good average two-feature programme. booking. Suitable for youngsters.**
Turn Back the Clock (M-G-M) American.	79 min. (A)	Lee Tracy, Mae Clarke, Peggy Shannon.	A clever comedy drama, which exploits an intelligent and fascinating theme. Story good, detail excellent, situations piquant, human interest strong, and characterisation vivid.	**Very good general booking. Harmless for juveniles.**
Wrecker, The (Columbia)—American.	72 min. (A)	Jack Holt, Genevieve Tobin, George E. Stone.	Powerful triangle melodrama which presents a familiar but popular story in a new and vigorous setting. Very good characterisation, strong human interest, and fine spectacle.	**Very good general booking, with box-office stars and subject. Hardly suitable for children.**

* A British Picture.

REVIEWS FOR SHOWMEN

The Wrecker

Columbia. American (A). Directed by Albert Rogell. Featuring Jack Holt, Genevieve Tobin and George E. Stone. 6,494 *feet. Release date not fixed.*

POWERFUL triangle melodrama, story of betrayal avenged by Providence, which neatly times its spectacular climax to coincide with the recent Californian earthquake, thus adding topicality to its merits. The development does not entirely escape from the realms of artifice, but it is, nevertheless, sufficiently strong in human and popular interests, forced home by the strength and cleverness of the characterisation, to build up first-class popular entertainment. Very good general booking, with slick title and box-office stars.

Story.—Chuck Regan, a housebreaker; Cummings, his time keeper; and Shapiro, are firm friends. Regan and Cummings are in love with the same girl, Mary, a waitress, but she marries the former. In the process of time all three prosper, but the trinity is broken when Cummings, now a big building contractor, steals Chuck's wife. Chuck is refused the custody of his child, takes to drink, and sinks to the gutter.

Following this, a jerry-built structure erected by Cummings collapses through earthquake tremors, burying him and Mary. Chuck arrives on the scene determined to bring about their deaths in a manner that will divert suspicion, but Shapiro pleads with him to change his mind. During their altercation, however, Providence, in the form of another tremor, takes matters out of Chuck's hands; the death of Cummings and Mary leaving him with the possession of his child.

Acting.—Jack Holt gives a characteristic hard-boiled portrayal as Regan, and succeeds in winning a full measure of sympathy, and Genevieve Tobin and Sidney Blackner are good as Mary and Cummings respectively, but it is George E. Stone, brilliant as the human Shapiro, who steals the picture and invests it with a wide appeal. Irene White, Ward Bond, and Wallie Albright acquit themselves well.

Production.—The title, for which the English equivalent is the term housebreaker, aptly suggests the material and emotional structure of the story, which covers an interesting period faithfully portrayed by spectacular detail. The building up of the plot follows safe and established lines, and its strong situations, marked by experienced direction, are rich in comedy and human interests. The poignant note, too, is deftly struck to give contrast and emphasise the feminine appeal, while the housebreaking background effectively keeps in tune with the sentiments. Clever characterisation completes the popular entertainment.

Settings and Photography.—The passing of time is cunningly suggested by painstaking detail, the housebreaking sequences are arresting, the interiors are appropriate, and the culminating earthquake scenes are terrific. Lighting and photography are very good.

Points of Appeal.—Strong conventional story with a new setting, resourceful treatment, spectacular presentation, first-class characterisation by strong cast, and popular human interest.

Hold Your Man

M-G-M. American (A). Directed by Sam Wood. Featuring Jean Harlow and Clark Gable. 7,171 *feet. Released December 25, 1933.*

POPULAR romantic drama, tough in its sentiment, adapted from an original story by Anita Loos. The development is a trifle leisurely, and the film takes some time in coming to the point, but such is the strength and cleverness of the characterisations of Jean Harlow and Clark Gable, and the continual stream of wise-cracks, that the consistency of the entertainment and its ability to hold the interest are maintained.

The emotional angle is deftly worked into the climax, assuring strong feminine appeal, and the detail at all times is slick and convincing. Very good programme booking for the masses, with box-office potentialities in the stars that cannot be ignored.

Story.—Eddie, an incorrigible young crook, while evading the police becomes acquainted with Ruby, an attractive young woman who lives by her wits. Their companionship swiftly ripens into love, but just as Eddie secures a marriage certificate he finds himself "wanted" as a result of striking and accidentally killing a man who had molested Ruby.

He makes a getaway, but Ruby is arrested, and her past record leads to her being sent to a reformatory for two years. She soon discovers that she is about to have a child, and the information is passed on to Eddie, who immediately visits her. He is recognised by the authorities, but with the help of the inmates he and Ruby are married by a broadminded nigger parson. They are separated, of course, but on their release their child gives them the incentive to go straight.

Acting.—Clark Gable displays engaging toughness and strong human qualities as the incorrigible Eddie, and Jean Harlow lives the part of the equally tough, yet really sentimental, Ruby.

The two extract every ounce of entertainment from the rather mechanical theme, and enable it to point a moral. Stuart Erwin, Dorothy Burgess, Muriel Kirkland and George Reed invest the supporting characterisation with conviction.

Production.—The opening is executed with cleverness, and character is established with sound imagination, but once the action shifts to the reformatory there is a general slowing up. Bright, sentimental by-play, born of the loyalty which exists among the inmates, however, averts any suggestion of tedium, while the suspense and emotional appeal that accompany the hectic endeavours to get the unfortunate couple married gives strength to the climax. Although the hero and heroine are not deserving of a great measure of sympathy, the clever handling of the situations enables the popular romantic note to be struck.

Settings and Photography.—The atmosphere and technical work are flawless, and lighting and photography are excellent.

Points of Appeal.—Strong popular story, hard-boiled but nevertheless appealing sentiments, crisp wise-cracks, resourceful direction, and clever portrayals by box-office stars.

King of the Wild

Columbia. American (U). Directed by Earl Haley. Featuring Rex the horse, William Janney and Wallace MacDonald. 5,838 *feet. Release date not fixed.*

THE outstanding features of this conventional wild horse melodrama are the cleverness of the horse Rex, who displays amazing intelligence, and the exquisite outdoor scenes, both of which are handled with a resourcefulness which helps to cloak the naivete of the story.

Although the development is artless, and the characterisation, at times, not too sure, suspense is nevertheless quietly worked up, and the picture ends on a popular and lively note. Refreshing supporting entertainment for the masses.

Story.—Clint Bolling, a crook, poses as a Government inspector in order to further his plans to steal thousands of wild horses from an Indian reservation. He does not reckon, however, on the bravery of the young Indian chief, Red Wolf, and the sagacity of Rex, the wild horse, which he had captured and trained, and between the two of them Bolling's plans are neatly circumvented, and he comes to a fitting end when cornered by Rex while attempting to escape from the authorities. His exit gives Red Wolf an opportunity to make contact with Wanima, another tribesman's daughter, and romance ends the story.

Acting.—Rex, the wonder horse, displays extraordinary intelligence in the manner in which he leads and controls numerous stampedes of wild horses and herein lies the major novelty interest. William Janney and Dorothy Appleby are not too convincing as the Indian hero and heroine, but Wallace MacDonald makes a good villain, and the supporting types are true.

Production.—The story, devised to exploit the cleverness of Rex, strains one's credulity to the full, but in spite of its artifice it succeeds in paving the way to refreshing, actionful drama, splashed with popular spectacle. The handling of the equine interest is marked by showmanship, and the stampedes of wild horses and the destruction of the villain represent rousing jobs well done. The picture makes a welcome change from the ordinary, and its healthy sentiment and convenient length mark it out as a useful supporting attraction for the masses.

Settings and Photography.—Most of the action takes place in rocky canyons, and the wild, awe-inspiring scenery, brilliantly photographed, contributes to first-class atmosphere.

Points of Appeal.—Fascinating subject, clever and fascinating horse interest, naive drama, popular humour, delightful backgrounds, and good thrills.

Paris Plane

M-G-M. British (U). Directed by John Carstairs. Featuring John Loder, Molly Lamont and Allan Jeayes. 5,000 *feet. Release date not fixed.*

A DISJOINTED crime drama which attempts to produce an aerial picture on a theme suggested by "Rome Express," but fails to achieve the desired results because of the weakness of the scenario, the feebleness of the humour, and the thinness of the dialogue and the crudeness of most of the characterisation. The authentic Imperial Airways detail, the atmosphere and technical qualities are good, but unfortunately they do not atone for the poor quality of the drama and its interpretation. Just a quota booking for very uncritical audiences.

Story.—A private detective is employed to prevent a young couple from eloping, and boards a Paris train with this intent. The young couple, a queer assortment of tourists, and a notorious killer, marked by a scar on his wrist, represent the passengers, and the manner in which the detective recognises the killer and brings about his apprehension provides the artless and far from exciting entertainment.

Acting.—Allan Jeayes is quite good as the detective, but John Loder is a very obvious criminal, and the rest of the artists fail to represent either convincing or interesting types.

Production.—Although the producer opens up his story with promise and introduces interesting and amusing airport detail, once the scene shifts to the interior of the cross-Channel 'plane the dramatic juggling is very poorly carried out, and suspense is entirely missing.

Settings and Photography.—The scenes at Croydon, which include the embarkation of passengers and the following of the 'plane by wireless, and those of the machine in flight, are really most interesting, and lighting and photography are first class. These are the picture's only virtues.

Points of Appeal.—Novel theme, good technical work, and eligibility for quota.

Turn Back the Clock

M-G-M. American (A). Directed by Edgar Selwyn. Featuring Lee Tracy, Mae Clarke and Peggy Shannon. 7,086 *feet. Release date not fixed.*

THIS comedy drama exploits a keenly interesting and provocative theme, one that is entirely new to the screen, and, through the cleverness of the characterisation and treatment, turns it into capital diversion. The central idea, that of a man being allowed to live his life over again is, of course, fantastic, but it provides food for thought and speculation, and paves the way to entertainment rich in comedy and human interest.

Very good general booking.

Story.—Joe, owner of a modest cigar store, meets Ted, an acquaintance of his youth, married to Elvina, the wealthy girl whom he had turned down in favour of his wife, Mary. Ted, now rich and influential, offers to invest Joe's and Mary's joint savings, but Mary refuses to take the risk.

Joe is so annoyed that he gets drunk and staggers out in the street, where he meets with a serious accident. While unconscious he lives his life over again, and when he realises what would have happened had he married Elvina, he wakes up contented with his lot.

Acting.—Lee Tracy drops his high-pressure histrionics and gets down to serious acting as Joe, and succeeds in drawing exceedingly clever and amusing character.

Mae Clarke and Peggy Shannon afford perfect contrast as Mary and Elvina respectively, Otto Kruger is good as Ted, and George Barbier and C. Henry Gordon are more than equal to the demands of the supporting rôles.

Production.—The usual pitfalls that accompany drama based upon a dream are refreshingly absent from this effort, which has for its theme a subject which holds eternal fascination. The idea is intelligently dramatised, and from the moment the hero starts living his life over again, equipped with knowledge gained from his previous existence, the entertainment abounds with clever, amusing and human touches.

The manner in which he strives to convince the authorities that they are running the war in an extravagant and inefficient manner, and later forecasts the depression, only to be laughed at, makes good humour of established historical facts, while his awakening and eventual realisation that he had pursued the right course in marrying for love and not riches, allows the ending to be charged with human, popular and feminine interest.

Settings and Photography.—Good photography and technical work enables the clock to be turned back convincingly, and the period from 1910 to 1933, fraught with interest, is faithfully re-enacted.

Points of Appeal.—Unusual but entertaining story, clever and effective treatment, very good characterisation, popular humour, strong human interest, and convincing atmosphere.

Shanghai Madness

Fox. American (A). Directed by John Blystone. Featuring Spencer Tracy, Fay Wray and Eugene Pallette. 5,784 *feet. Release date not fixed.*

COLOURFUL drama of adventure and romance, with Chinese background, which brings excitement to its development through its lively encounters between the hero and Chinese Communists. The development is a trifle transparent, but the convincing atmosphere, robust characterisation, crisp humour, and compelling touches of romance are woven by the dexterous hands of the producer, John Blystone, into safe popular entertainment. Good average two-feature programme booking.

Story.—Pat Jackson, a naval officer, stationed in Chinese waters, is dismissed from the service for returning fire on Communists. Public sympathy is with him, but he finds it difficult to get a job until a Chinaman, out of gratitude for his kindness to his son, makes him third mate on his gun-runner. In this capacity he is able to bring relief to a mission station attacked by Communists, save Wildeth Christie, the girl with whom he was in love, and earn his reinstatement in the navy.

Acting.—Spencer Tracy is rugged and likeable as the loyal, but disillusioned, naval officer. Fay Wray is an attractive and provocative foil as Wildeth, Eugene Pallette is amusing as a typical easy-going mariner, and Herbert Mundin, Reginald Mason and Arthur Hoyt draw convincing supporting character.

Production.—The picture makes rather a slow start, but once the heroine makes up her mind to land the hero and she gets captured by Communists things take a bright and spectacular turn and move at a merry pace until the obvious climax is reached. The clash with the Communists has no political significance, it just gives the film dramatic motive without offending the tenderest susceptibilities. Convincing atmosphere contributes the necessary touch of colour to the story, while sterling characterisation enables the simple humour, refreshing drama and popular romance to register. Altogether a naive, but pleasantly entertaining, programme offering.

Settings and Photography.—The Shanghai street scenes are convincing, interiors are effectively contrasted, and the brisk encounters with the Communists are staged on a lively and spectaculuar scale. Lighting and photography are good.

Points of Appeal.—Popular story, colourful locale, good work by attractive cast, clean sentiment and romance, and occasional thrills.

Mixed Doubles

Paramount. British (A). Directed by Sidney Morgan. Featuring Jeanne de Casalis, Frederick Lloyd and Cyril Raymond. 6,208 feet. Release date not fixed.

A SOCIETY comedy of entanglements between three newly-married couples, which develops slowly in the confined but well-furnished surroundings of a country mansion. The story and its many complications require too much explanatory dialogue, but the competent cast make the most of the material at their command. Light quota booking for the masses.

Story.—Betty, posing as Mrs. McConochie, a widow, and actually the divorced wife of Reggie Irvine, a novelist, marries Sir John Dorle and journeys to England. In a cottage on his estate she finds Reggie honeymooning, and difficulties arise when the vicar, who officiated at her first marriage, recognises them. She schemes to keep the knowledge from John, but the tangle is straightened out when a stranger, Ian McConochie, arrives at the house in search of his wife, whom he finds in service there.

Acting.—Jeanne de Casalis is well cast in the rôle of Betty and sings two popular songs. Frederick Lloyd competently plays the genial Sir John, and Cyril Raymond, Molly Johnson, Atholl Fleming and Quinton McPherson are a good supporting team.

Production.—The many complications of the plot of this stage play adaptation have made necessary the use of an overwhelming amount of dialogue, which tends to retard the action. However, there are a few humorous situations, and these, together with the songs and good efforts of the cast, should make the picture an acceptable quota supporting offering for audiences who are not too critical.

Settings and Photography.—Tastefully furnished mansion interiors and garden scenes are well lighted and photographed.

Points of Appeal.—Light story, elegant atmosphere, slight humour, and quota.

SHORT SUBJECTS OF THE WEEK

COLUMBIA

OUT OF THE ETHER. American (U). Krazy Cat cartoon. One reel. Release date not fixed.—This cartoon manages to introduce bright caricatures of established screen and radio favourites. Very good short.

HOOK AND LINE. American (U). One reel. Release date not fixed.—An exhilarating sporting short which covers deep-sea fishing in all its many and exciting phases. Attractive fill-up.

EQUITY-BRITISH

ROUND THE WORLD IN SONG. Nos. 1, 3, 4, 6, 7, 8. American (U). One reel each. Release date not fixed.—Six from this series of vaudeville shorts were shown, each of which contains a variety of talent, including dance bands, cross-talk acts, clever eccentric dancing, and popular vocalism. The presentation is not elaborate, but it is adequate, and the acts are suitably varied. Useful fill-ups for average and industrial halls.

FOX

THE PIRATE SHIP. American (U). Terry Toon cartoon. 500 feet. Release date not fixed.—A clever cartoon with a piratical theme interspersed with operatic items. Very good short.

EMMA'S DILEMMA. American (U). Tintype Novelty. 500 feet. Release date not fixed.—A laughable burlesque on old-time melodrama. Lively fill-up.

GAUMONT-IDEAL

TIED FOR LIFE. American (A). Featuring Harry Langdon. 1,703 feet. Release date not fixed.—The early marital misadventures of a timid, absent-minded bridegroom supply this slapstick comedy with its naive humour. Moderate short feature for the masses.

ALF ALFA'S BEDTIME STORY. American (U). Terry Toon cartoon. 532 feet. Release date not fixed.—A bright cartoon which displays ingenuity, wit and clever draughtsmanship. Very good fill-up.

HOOKS AND JABS. American (U). Featuring Harry Langdon. 1,919 feet. Release date not fixed. Popular comedy short dealing with a simple youth who accidentally acquires fame as a fighter. The slapstick humour is put over with plenty of enthusiasm and should amuse the majority.

PARAMOUNT

MOTHER GOOSE LAND. American (U). 608 feet. Released February 26, 1934.—Well-drawn Betty Boop cartoon, with tuneful syncopated songs from all the popular nursery rhyme characters. Excellent fill-up.

A Golden Opportunity for Managers

"DAILY HERALD" £5,000 FILM CONTEST

EVERY kinema manager in the land is to-day invited to co-operate in a nation-wide drive to make the Autumn film season a bumper one and, at the same time, participate in a splendid £50 prize scheme.

Already tens of thousands of picture-goers are agog with enthusiasm over the great £5,000 film contest organised by the *Daily Herald*. Interest spreads daily.

A section of these eager competitors is certain to be found in your district. One and all, they are potential members of your audience if you take immediate steps to win their patronage.

Every day the spot-light of publicity is focussed on this giant enterprise by the *Daily Herald*, with its 2,000,000 readers daily. Moreover, this is supported by the circulation of leaflets, slides and poster announcements.

The colossal prize of £5,000 must be won, and during the weeks to come, it will be the big topic of discussion among all film-lovers.

Why not "cash-in" on this amazing opportunity? See that your patrons are given every facility for entering the contest and thereby make your kinema the local centre of interest.

The contest is a bright and colourful one—yet simple, too. All competitors are asked to do is to select from 30 famous stars the 10 greatest and next greatest of 1933 in the following sections: character study, comedy, drama, musical-comedy, romance. There is no entrance fee.

£50 in Prizes

In addition to putting your house on the "£5,000 map," you will be entitled to compete for £50 in prizes offered for the best co-operative effort drawing the attention of kinema audiences to the contest.

Your efforts may consist of vestibule tableaux, slides, poster displays and announcements from the stage.

The prizes for managers are as follows: £25 first prize; £10 second prize; £5 third prize, and five prizes of £2 each.

Act quickly. Send a postcard asking for full details and printed matter to "Film Contest," 68, Long Acre, London, W.C.

NORTH STAFFS C.E.A.

ANNUAL OUTING

Sixty members, together with their friends, of the North Staffs branch, held their annual outing on Sunday, when they visited Hawkstone Park.

The journey was made by motor 'bus, and on arrival at Hawkstone, the party took full advantage of the various attractions afforded. Golf matches took place, and considerable interest was aroused in the cricket match between North and South.

At tea, which was taken in the Park, Alderman Beresford (chairman), in a brief speech, said that such outings, which brought together employer and employee, contributed to a better understanding between the two sections, and he hoped that this would not be the last occasion that they would sit down to tea together. He also thanked George Edney and T. A. Grant (secretary) for the excellent arrangements made. H. Cotton (vice-chairman), supported Mr. Beresford.

MANDER-FILM ESTABLISHED

Pietro Mander, formerly foreign manager of Cines Pittaluga, has established a new distributing company in Rome under the title of Societa Anonima Mander-Film. Mr. Mander is managing director of the company, whose head office is at Via Sirenze, 48. London Film Productions' films are among the product which the new company will handle.

Wolverhampton Watch Committee has transferred the licence of the West End Cinema from E. Garfield to Bert Riego.

Howard Hughes, the millionaire producer of SCARFACE, photographed at the G.-B. studio

KINEMA RAIDED BY I.R.A. MEN

GALLIPOLI FILM TAKEN

Raids by I.R.A. men on kinemas showing British films still continue in the Free State, and at Athenry (County Galway) six young Republicans have been remanded in custody charged with having stolen by menaces the film "Gallipoli" from William Walsh, a travelling kinema proprietor, who has shown the picture with others for the past nine months. The film was handed over to the men, who were armed. Accused asserted that the film was a "British propaganda picture."

Bowls

The annual bowling tournament of the White Cinema Club was held at Fruithill Park, Belfast, by the courtesy of the directors of the Falls Bowling Club, and there was a large attendance of members and their friends who were entertained to luncheon by the officers and committee. W. J. Hogan, president of the club, presided at the luncheon, and an enjoyable day was spent.

NEW GRIERSON FILM

SHOWN IN EDINBURGH

A notable addition to the E.M.B. film library now controlled by the P.M.G. is John Grierson's latest sea subject, entitled "Granton Trawler," and although it will not be generally released till next spring, J. S. Nairn, manager of the Edinburgh Ritz, is showing it this week for the benefit of the crew and friends of the *Isabella Greig*, the trawler filmed, and the fishing community generally of Granton and Newhaven.

The running commentary has not yet been added to it, but for the Edinburgh screening, Mr. Nairn provided an appropriate musical background. The film is a typical example of the work of the director of "Drifters." It shows the trawler preparing for sea, its departure, the battle against heavy seas, the casting of the nets, and the gleaning of the harvest, with the homeward voyage industrially occupied by the gutting of the fish and its preparation for the market when Granton is made. The storm scenes are in Grierson's best manner.

The film proved a great attraction, and in the course of the week practically the whole fishing community from Granton and Newhaven visited the Ritz. Mr. Nairn displayed in his vestibule a scale model of the trawler, valued at £150, which was lent him by the owner, and also a number of trawling photographs.

The many friends of W. Beacon, manager of the Piccadilly, Manchester, will be sorry to hear he has been indisposed for the past fortnight, but is now stated to be much better.

Among the prize-winners for private illuminations at Morecambe Carnival were the following: 1, Whitehall Cinema; 2, Palladium Cinema.

LILIAN HARVEY'S NEXT

U.S. PRAISE FOR "MY WEAKNESS"

Fox's New Musical on the Way

CLAYTON SHEEHAN, the Fox general foreign manager, has sent a cable to the London office in praise of Lilian Harvey's picture. It reads:—

"'My Weakness' is a tremendous Lilian Harvey picture. It is a right-up-to-the-minute, youthful, tuneful musical. A box-office record smasher. A 1934 'Sunny Side Up.'"

"My Weakness," which has just left the cutting-room, is a Buddy de Sylva production, directed by David Butler.

The player additions to the Fox contract roster within the last month have reached the highest total of any period in the company's history.

Their potentialities as screen stars have passed the formative stage and have actually been recorded on film in most cases.

"My Weakness" witnessed the debut of two of the brightest of the Fox newcomers—Irene Bentley and Dixie Frances. On the strength of her performance in this picture, Irene Bentley was assigned the lead in "Smoky," while Dixie Frances is down for "Fox Movietone Follies."

Contract for G. P. Huntley, Jun.

Claire Trevor's option has been exercised because of her performance in "The Last Trail," so that she can take over the feminine lead in "The Woman and the Law."

Rochelle Hudson won a seven-year contract with Fox by virtue of her work with Will Rogers in "Doctor Bull." So, too, did Preston Foster through his performance in "The Man Who Dared." He gets the leads in "Hoopla" and "The Woman and the Law."

A screen test that amazed the whole production staff got G. P. Huntley, Jun., a contract and an important rôle in Jesse L. Lasky's production of Rachel Crothers' "As Husbands Go."

Roger Imhof, a veteran vaudeville actor, won his opportunity to become a leading character star in "Paddy-the-Next-Best-Thing." His excellence earned him a term contract.

Florence Desmond Signed

To England Florence Desmond needs no personal introduction. Her rendering of "Hollywood Party," in which she imitates the notables of the screen world and which has delighted audiences in London, will be featured in Will Rogers' next picture, "There's Always To-morrow."

J. BOLLOTEN

Leaves for South America

J. C. Graham, managing director of Paramount Film Service, Ltd., presiding at a private dinner at the Trocadero, presented a gold cigarette case to J. Bolloten, of the Paramount sales force, who is leaving this country to take up a post with Paramount in South America.

The dinner was attended by Montague Goldman, general sales manager, Edward Ayres and H. Walker, among others.

Mr. Graham wished Mr. Bolloten "God speed," and Mr. Goldman added his good wishes with a reference to the excellent service Mr. Bolloten had given the company.

Louis Harris, London district manager, also wished Mr. Bolloten every good fortune in his new sphere.

Scenes from SHOW WORLD, with Alice Brady and Frank Morgan, which M-G-M. is showing to-day (Thursday)

JOBS THAT DID NOT MATTER

CHARGES AGAINST LONDON EXHIBITOR

Bradford Case Adjourned

ALLEGED to have defrauded, or attempted to have defrauded, six men by offering them employment at a kinema in return for a cash consideration, Thomas Fleming, described as a kinema lessee, of Tottenhall Road, London, was committed for trial at Salford Sessions by the Oldham magistrates.

William Andrew Shaw, of Whalley Bridge, and formerly of Audenshaw, in evidence, said that about the end of July or the beginning of August he replied to a newspaper advertisement, and subsequently Fleming offered him a position as assistant manager at a kinema he said he had at Barnsley. He told witness he owned the Star Kinema, Facit. On paying a deposit of £5, Shaw was promised a draft agreement. When the latter had been modified at his (Shaw's) suggestion, a further £20 was sent by cheque to the accused, who informed him that he could start work on September 3. On August 21 the witness was offered a position at Longton, and when he wrote saying he preferred the Barnsley situation, Fleming sent a telegram stating that the Barnsley proposition was off. The same night witness saw the defendant, who said the Barnsley kinema was closed down, and offered him the post of assistant manager of the Alexandra Kinema, Pontefract.

An appointment to meet in Pontefract on September 2 was made, but on that date witness received a letter from Fleming which read: "Do not leave Stalybridge until you hear from me." The next day the accused, by letter, called off the arrangements and wrote that he would require at least £100 down for the Pontefract position. It was agreed that he should receive a weekly wage of £4 and a half share of the profits. The agreement arrived on September 6, but was never signed.

Another witness said that after replying to an advertisement he met Fleming at a kinema hall and it was later arranged that witness should receive £4 5s. weekly and a third share of the profits of a kinema at Longton for an investment of £75. Witness wrote for further particulars from Fleming, but received no reply.

ALLEGED BOGUS KINEMA SCHEME
Plans on the Shelf

FURTHER evidence was given at the Bradford City Police Court last Friday of the alleged bogus kinema scheme, the accused being Milton Whittaker, aged 38, baker and confectioner, of Shelf Moor, Shelf, Bradford. Eight new charges appeared on the sheet, making 23 in all, the new charges making a grand total of 18 charges of fraudulent conversion, two of false pretences, two of stealing by trick, and one of incurring a debt by fraud, the total amount of money involved being £998 10s.

Evidence was given by Fred Rose and Lily May Hill, who said that accused had promised positions in the theatre to them. The former had invested £100 and the latter £20.

William Hall, Halifax, architect, stated that he had drawn up plans for the accused of a proposed kinema at Windhill, Shipley, but that, although the plans were approved, the theatre was never built.

The hearing was adjourned.

The giant poster which greeted all who attended the First National Sales Conference at Blackpool

First National's Big Line-Up

SALES FORCE AT BLACKPOOL CONFERENCE

Al Jolson in "Wonderbar"

ONE of the most important announcements made by D. E. Griffiths, managing director of First National, during the course of the highly successful conference held by his company at Blackpool, was the fact that one of the pictures which First National will present during the forthcoming year is "Wonderbar," the great international theatrical success, in which Al Jolson will be starred and into which will be introduced the entire stellar strength of the First National organisation.

Many New Pictures

Pictures already set for inclusion in First National's programme up to the present moment are "I Loved a Woman," in which Edward G. Robinson is supported by the exotic Kay Francis, who is in herself a great box-office attraction, and Genevieve Tobin, the distinguished Broadway actress; "Bureau of Missing Persons," with Lewis Stone and Bette Davis at the head of the cast; Joan Blondell, Glenda Farrell, Aline MacMahon and Guy Kibbee in "Havana Widows"; Frankie Darrow, Grant Mitchell and Rochelle Hudson in "Wild Boys of the Road," and Ruth Chatterton and George Brent in "Female." "College Coach," a musical production in which First National is making a bold bid to eclipse its remarkable achievement, "Gold Diggers of 1933," with Dick Powell, Ruby Keeler at the head of a comprehensive cast.

The First National programme would not be complete without the valuable contributions of the inimitable Joe E. Brown, and although no titles are yet available for his pictures, he is to be seen in a number of comedies.

Edward G. Robinson is to have a story of the racecourse in "Dark Hazard," in which he will be supported by Genevieve Tobin and Glenda Farrell.

Adolphe Menjou will appear with Joan Blondell, Bette Davis, Ruth Donelly and Frank McHugh in "Convention City." Barbara Stanwyck will be supported by Ann Dvorak and Patricia Ellis in "Broadway and Back," and another important musical production is scheduled in "Sweethearts Forever," in which Dick Powell and Ruby Keeler will again be starred.

The London Trade shows of Edward G. Robinson in "I Loved a Woman," and Lewis Stone in "Bureau of Missing Persons," will take place at the Cambridge Theatre at 8.45 p.m. on October 4 and 11 respectively.

Highly Successful Convention

The second annual sales conference held by First National Film Distributors to celebrate the eleventh year in which First National has been releasing productions in Great Britain, proved an outstanding success from every viewpoint. Sixty persons representing the First National executive and Sales Force went into conference with Mr. Griffiths, who was in the happy position of being able to compliment and congratulate all concerned upon the highly satisfactory results attained by them during the last year.

Each branch was accompanied by a number of exhibiting friends, and the whole spirit of the conference was one of hearty good fellowship and keenest enthusiasm. Cables were received from Harry Warner and Jack Warner, and also a number of First National stars.

HUNTINGDON OPENING

NOTABLE ADDITION TO H. BANCROFT'S CHAIN

Features of The Hippodrome

THE Huntingdon Hippodrome, which was opened on Thursday, September 21, by the Mayor of Huntingdon, is the latest addition to the growing chain of kinemas controlled by that well-known Eastern Counties exhibitor, H. Bancroft. Associated with Mr. Bancroft in this enterprise are Sir Walter West, Mrs. F. E. Carter, and Messrs. S. R. Pilgrim and G. Robb. The architects, Ward and Woolnough, L.R.I.B.A., of Wisbech, have planned the kinema to utilise to best advantage a site in the main thoroughfare of this quiet county town.

A dignified entrance, finished in cream stucco and ornamented with a tall chevron window, is well in keeping with the atmosphere of the town, and leads to a spacious arcade, crush hall, and foyer decorated in green, primrose and orange. From here access is gained to the lofty auditorium where the seating capacity is 660. Accommodation is provided for a further 150 patrons in the circle and of 16 spring tub seats with arm-rests is provided throughout the hall.

The interior is decorated in cheerful tones of green and daffodil picked out with orange tints and a feature of the proscenium splay is decorative silver fountains, springing from large plaster bowls.

The comfort and pleasing decorations of the new house brought many congratulatory comments from the Mayor of Huntingdon in his inaugural speech. The opening programme consisted of "42nd Street," Pathetone Weekly, Silly Symphony, comedies, and news.

YARMOUTH'S NEW SUPER

Opening in November

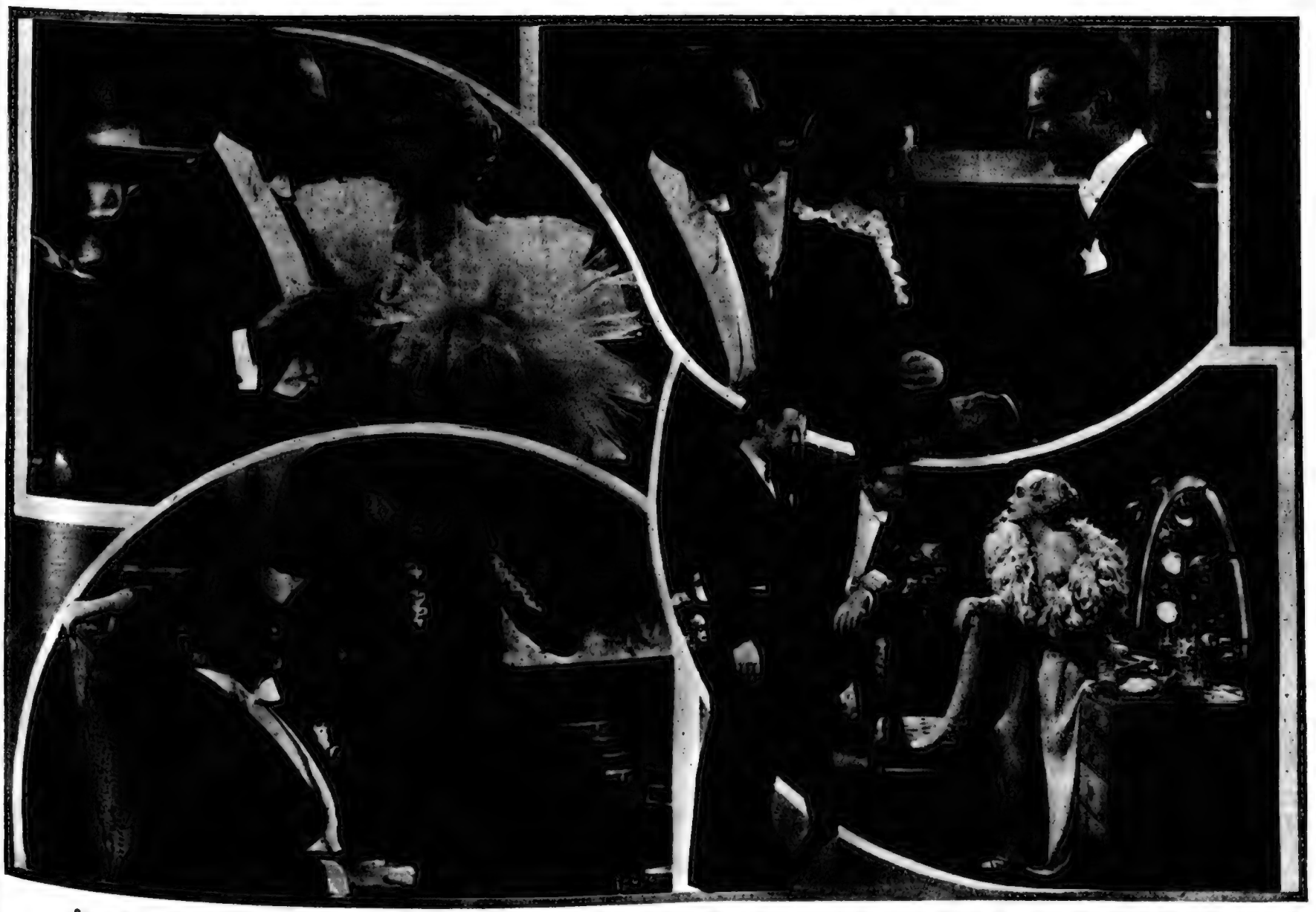
The Regal, Gt. Yarmouth's £60,000 super, is rapidly nearing completion, and it is hoped to open some time in November. The builders, J. Balls and Sons, of Northgate, Gt. Yarmouth, are well up to contract, and little now remains to be done except the interior work and general internal equipment.

The contract for the decorative scheme has been secured by the well-known London firm of Clarke and Fenn, and the electrical contract by the Berkeley Engineering Co., Ltd. Bonings, of Gt. Yarmouth, will be responsible for the carpeting. The theatre will stage any modern production and there will be a Compton organ with illuminated console.

NEW SHEFFIELD KINEMA

A new super-kinema is to be built at Sheffield. The promoter of the scheme is well known in the Industry, being largely associated with three South Yorkshire kinemas. Beyond intimating his intention of building, he declines to give any information at the moment.

The café on the balcony lounge of the King's, Bristol, has been redecorated in an attractive scheme of deep orange.



Scenes from MORNING GLORY (Radio), featuring Katharine Hepburn with Adolphe Menjou, Douglas Fairbanks, Jnr., and Mary Duncan, which is being Trade shown at the Cambridge Theatre on Tuesday

Lilian Bond plays the lead in HER SPLENDID FOLLY, which Butcher is Trade showing today (Thursday)

NORTH WESTERN C.E.A. GOLF

BRANCH CHAIRMAN WINS TROPHY

THE golf competition organised by the North Western Branch of the C.E.A., and played at Childwall Golf Course last week, was won by the chairman of the branch, Councillor R. Hamilton Godfrey.

There were thirty-two entries for the competition, the scores being:—

R. Hamilton Godfrey, 86-15, 71; D. C. Sloss, 90-18, 72; M. Mott Cowan, 96-24, 72; F. Chisnall, 89-15, 74; R. E. Ogg, 93-18, 75; A. Ellison, 92-16, 76; E. S. Gray, 87-10, 77; J. Godfrey, 82-4, 78; R. H. Godfrey, jun., 85-6, 79; P. M. Hanmer, 91-11, 80; W. J. Grace, 100-9, 91; F. H. Bell, 102-20, 82; L. Blond, 106-24, 82; G. Dudley West, 95-12, 83; E. Lovelady, 101-18, 83; S. Menin, 108-18, 85; A. H. Shalles, 109-24, 85; G. Dartnall, 110-24, 86; F. E. Weisker, 109-22, 87; J. G. Lewis, 111-24, 87; F. C. Porter, 111-24, 87; P. M. Hanmer, 115-24, 91; A. Fearnett, 116-24, 92; A. E. Latham, 117-24, 93; H. Platt, 116-20, 96; S. Levy, 137-22, 115; C. M. Wilkinson, C. J. Doyle and H. D. Nesbitt, no return.

Prizes and subscriptions to the prize fund were given by C. J. Doyle (silver rose-bowl), J. R. Dovener, Coun. R. Hamilton Godfrey, E. S. Gray, Mr. Bryce Hanmer, Mr. H. Lodge, B. Miller, and P. M. Hanmer.

At the dinner, which was served in the clubhouse of the Childwall Golf Club, Coun. R. Hamilton Godfrey expressed appreciation of the hospitality of the Childwall Golf Club, and appreciation of the support given by Liverpool exhibitors and renters to that, their first golf competition. He was of opinion that there had seldom been such a representative gathering at any similar event held in connection with any branch, and he had no hesitation in saying that such meetings as they had had that day would be conducive to good fellowship in the Trade. He hoped the competition would be the forerunner of many others. It helped them to forget for a short while the many worries they had in business, to say nothing of the money they were losing.

Tribute was paid to those who organised the competition—Councillor R. Hamilton Godfrey, P. M. Hanmer, S. Grimshaw, C. Adams, and R. P. Rutherford and W. J. Speakman, general manager of the C. J. Doyle Circuit, Liverpool.

Sheffield Screen Golfing Society

The Sheffield Screen Golfing Society has decided to promote a number of social events during the autumn and winter months. The dances promoted last season were among the most popular events at Sheffield, and provisional arrangements have been made for a series of three dances.

Isy Graham Cup

The first eighteen holes for the silver cup given by Isy Graham for competition among members of the Sheffield Screen Golfing Society was played over the Sickleholme course at Bamford. Some remarkable golf was provided, H. S. Silvey and Horace Routledge (Rotherham) returning cards of 69, which is six below bogey for the course. Other good returns were those of Sydney Kirkham (75), Jack Goldman (78), and Len Sullivan (78). The remaining eighteen holes were played yesterday (Wednesday).

Paramount Swimming Gala

The first annual gala of the Paramount Swimming Club takes place on October 3 at the Marshall Street Baths, London, at 8 p.m.

A large number of interesting events have been arranged, and the demand for tickets indicates a snorting and amusing evening's entertainment.

GREAT PLAY AT STOKE POGES

PRESIDENT'S CUP WON BY ANTHONY BUSHELL

FORTUNATELY the weather was kind at Stoke Poges on Sunday for the Screen Golfing Society's competition for the President's Challenge Cup, presented by Isidore Ostrer.

Play was keen throughout, and several good scores were returned and excitement ran high when Maurice Ostrer, the captain, returned a score of 138, to be followed not long afterwards by "Tony" Bushell with 136. Both played brilliantly all day. Last year's score was beaten by four players.

There were five scores of 71 in the morning and Alex. King, the holder, returned a card of 72. Maurice Ostrer went round in the afternoon in 67, making a total of 138, seven strokes better than Alex. King's winning score of 145 last year. He had played the last nine in 34, four under bogey, and 138 looked quite a winning score. Anthony Bushell, however, went out in 34, two under bogey, and, coming in, was bogey for the nine holes. His net score being 65 for the round, his total was 136. The leading scores were:—

	H	M	A	
Anthony Bushell ...	7	71	65	... 136
Maurice Ostrer ...	5	71	67	... 138
C. Urry	10	71	71	... 142
C. Wilcox	15	73	69	... 142
Alex. King	9	72	73	... 145
G. Isaacs	19	72	74	... 146
Alex. Saville	22	71	75	... 146
L. Nathan	12	71	77	... 148
A. Howie	15	76	73	... 149
C. Drucker	21	73	76	... 149

Anthony Bushell won Isidore Ostrer's cup and Maurice Ostrer the silver tankard presented by H. Foster to the runner-up. The silver tankard presented by S. Bodlender for the best afternoon score was won by F. L. Griggs (15), with a net score of 68. Dick Bernerd (40) won the silver tankard presented to the novices by R. McCooey, with a net score of 75.

Warner Baxter and Myrna Loy in CROOKS IN CLOVER, Trade shown on Wednesday by M-G-M

TRADE FOOTBALL RESULTS

Next Saturday's Fixtures

SUNDAY LEAGUE FORMED

T. D. ("TOMMY") WELSH, captain and centre-forward of *The Era* eleven, was in irresistible form on Saturday, when *The Era* had an easy task against Rex Publicity in their first League game, and won by 7 goals to 2. Rex, however, showed better form than last week, and A. Offin, their goalkeeper, undoubtedly saved his side from a heavier defeat. On this game the Era eleven, which included five players from the disbanded United Artists F.C., is a team to respect.

Kodak lost again. *The Cinema*, by thrustful, bustling play, defeated them by 3 goals to 1.

Owing to a rearrangement in fixtures, both games were played at Epping. Heavy and continuous rain handicapped the players. The ball was slippery and conditions obviously called for the short-passing, close game.

RESULTS:

The Cinema (Carter, Sawyer, Collis), 3; Kodak, 1.

Rex Publicity (Littmoden 2), 2; *The Era* (Welsh 5, Morris 1, Henderson 1), 7.

Fixtures for next Saturday show a slight change from the games scheduled in the official handbook. The matches are: Kodak v. Universal, at Wealdstone; *The Era* v. British Lion, at Epping; Elstree Film Labs v. Radio, at Elstree, and Kay Films v. British and Dominions, on the latter's ground at Boreham Wood. The kick-off in all cases is timed for 3.30 p.m.

The match between *The Era* and British Lion is attractive. The duel between the Lions' clever half-back line and the brilliant Era forwards should be worth watching.

Kine. League Dance

The first social function of the new Kinematograph Football League will be a dance at Glave's Restaurant, New Oxford Street, W.1, on Thursday, October 12. Dancing commences at 7.30 until midnight. This event is not confined to members of the clubs and the League, but a cordial invitation is extended to all members of the Trade.

It is hoped that the League president, Ernest Blake, and the vice-president, Herbert Wilcox, will be present.

The price of the tickets is 2s. 6d., obtainable from the secretary of the League, L. H. Fielding, of Kodak, Kingsway, W.C., *The Kinematograph Weekly*, and secretaries of the League clubs.

SUNDAY LEAGUE

TWELVE KINEMA TEAMS COMPETE

At last a league has been formed to encourage Sunday football among the kinemas; 12 teams are competing—Regal, Marble Arch; Empire, Leicester Square; Regal, Uxbridge; Astoria, Finsbury Park; Orpheum, Golders Green; Kit Cat; London Palladium; Gaumont Palace, Streatham; Broadway, New Cross; Wimbledon Palace de Dance; Astoria, Charing Cross Road; Regal, Kingston.

A cup and medals will be presented to league winners, and runners-up medals are also provided. Games start on October 8, and an interesting season is being looked forward to by all clubs. E. C. Hurry has organised the league with the assistance of W. Lucas.

The following officers were appointed at the first meeting: E. C. Hurry (secretary), W. Lucas (treasurer); committee: H. Webb (Empire, Leicester Square), A. Gregory (Astoria, Finsbury Park), A. Byrne or W. Burford (Gaumont-British).

LEICESTER FILM SOCIETY

NEW SEASON'S PROGRAMME

The Leicester Film Society's third season opens at the Vaughan College on October 21. Other performances will be given on November 18 and December 16.

Among the films to be screened are "Captain of Koepenick," "Quatorze Juillet," "Der Traumende Mund," "A Simple Case," "Bed and Sofa," "New Babylon," "Peasant Women of Riazan."

During the season lectures are to be given by John Grierson on the "Art of the Cinema and its Relationships."

Henry Kendal and Eric Maturin star in THE FLAW, which Paramount is Trade showing on Friday

NEWS FROM ALL QUARTERS

Bournemouth's Morning Matinee —A Golden Wedding

Although Bournemouth's summer season can now be described as at an end, R. J. Mervyn, manager of the Westover Cinema, is continuing with his policy of morning performances.

Tottenham U.D.C. has now accepted the tender of Theatres Equipment Co. of £150 for proscenium curtains at the baths hall.

Arrangements are to be made at the next Leicester branch C.E.A. meeting for another branch carnival. The proceeds will be given to charity.

A party of old comrades attended the Leicester Palace on Monday of last week to view the film, "Hearts of Oak," which deals with Zeebrugge.

The Trade is asked to note that G. G. Baum, formerly of Sileby, has now changed his residence to Rock Cinema, Mountsorrel, where all correspondence for Mr. Baum should now be addressed.

W. H. Carter and his orchestra of ex-kinema musicians, will commence a series of Sunday concerts at the Leicester Princes Cinema on October 8.

Village Hall Kinema

Yeovil R.D.C. has approved a plan submitted by the Parochial Church Council, for a kinema operating-box at the village hall, Stoke-under-Ham.

A man who drank disinfectant in the Grand Theatre at Swansea was bound over by the magistrates on Thursday last. The charge against a girl who was with him and also drank disinfectant was dismissed.

Mr. and Mrs. David Thomas, of the Tivoli Cinema and Billiards Rooms, Gowerton, near Swansea, celebrated their golden wedding on September 16. Both are 71 years of age.

W. Tudor Ballard, who specialises in signs and advertising for kinemas, and who represents Cinema Signs, Ltd., and E.S.S. Signs, Ltd., in the West Country, has removed from Broadmead, Bristol, to Turnpyke House, Churchill, Somerset.

The management of the Plaza and Regent Kinemas, Rugby, announce that, as from Monday, October 2, both houses will open daily at 2 p.m. and run continuous programmes from 2.30 p.m. in place of the usual Monday and Wednesday matinees heretofore.

In connection with the ceremony of Boston's charter of incorporation, Coun. T. R. Wood, J.P., the town's veteran showman and now Deputy Mayor, has presented the Corporation with a deputy mayor's chair in carved English oak.

Safety First Film

There was shown in Liverpool for the first time last week the National Safety First Association's new film. Some 1,500 children attended the first showings in the Belmont Kinema, Anfield. Another 2,000 children saw it at the Derby Kinema, in Scotland Road, and further schools at Bootle and Crosby halls.

Much sympathy has been expressed with Isy Graham, of Sheffield, on the serious accident which has befallen his son.

The provisional date fixed for the opening of the Embassy, the new 2,000-seater at Queen's Avenue, Bristol, is November 27. This will be one of the largest kinemas in Bristol, and in addition to the kinema will have two cafés.

Radio PICTURES

They lived together and neither of them knew it!

GINGER ROGERS & NORMAN FOSTER

IN

"RAFTER ROMANCE"

TRADE SHOW: CAMBRIDGE THEATRE,
Tuesday, October 3, at 3 p.m.

RELEASE DATE MARCH 19, 1934

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for his Circuit

A Good Showman knows Box-office Pictures when he sees them

Warner's Role in 'Sorrell and Son'

RUSSIAN SETS AT ELSTREE

Stage Repertory and Films in Africa

By P. L. MANNOCK

I DISCOVERED Jack Raymond at work on interiors of "Sorrell and Son" at the B. and D. studios last week.

H. B. Warner, playing his original and favourite rôle of Sorrell, was applying for a job at a country inn, the landlady of

H. B. Warner at the Lygon Arms, Broadway, Worcestershire, where exteriors of SORRELL AND SON are being shot

which was Ruby Miller, in her first talkie part. Mr. Warner was engaged by her, one of the stipulations being that he called her "madam."

Raymond's assistant director, I was very glad to see, is Jimmy Kelly, now fully recovered from a long illness.

DOUG. JNR. IN SILK
"Catherine" and a Minuet

The opportunity of seeing some of "Catherine the Great" in the making last week was too good to miss, and London Film Productions made it possible for me to snatch an afternoon on the Elstree floors with some profit.

A noble set, representing the interior of the Kremlin at Moscow, has been erected, with much care in the representation of tapestry and portraits, and a striking reproduction of a monster 17th century porcelain stove, looking something like a Christie organ of the period. Vincent Korda, art director, has certainly a fine creative sense of decoration.

Douglas Fairbanks, Junr., in his first British film, looked superb in dark blue silk as the young Tsar, and wears wig and sword with a gallant air.

VAST OUTDOOR SET
Gilded Cupolas in Herts

A minuet was in progress, led by Charles Mayhew and blue-wigged Flora Robson, and I had a long chat with this brilliant actress, who is shortly returning to the stage with Charles Laughton at the Old Vic.

The pensive, enigmatic face of the cameraman, M. Perinal (lately Rene Clair's own photographer) surveyed the scene with critical toleration, and behind him, looking like a monster Toby jug, sat Clifford Heatherley. Douglas Boothby is assistant director to Dr. Paul Czinner, and Alexander Korda and George Grossmith were actively supervising.

Outside on the lot a vast square in front of the Kremlin, backed by the barbaric architecture and gilded cupolas of the palace itself, was being erected. A military parade and revolutionary mob scenes have been generously staged on it this week.

"FLAT 3"
Hiscott's Progress

Leslie Hiscott is making good progess with the current British Lion production now on the floor at Beaconsfield under the working title of "Flat 3." This is an original dramatic story by Michael Barringer.

Mary Glynne is playing the leading rôle, and supporting her are D. A. Clark Smith, Betty Ascell, Cecil Parker, Lewis Shaw, Dorothy Vernon and Elizabeth Inglis.

WALKER ENDS
Ealing Subject Shot

The Dion Titheradge romance with comedy, "The Fortunate Fool," has completed shooting at the A.T.P. studios with the filming of the Thames Embankment sequences. In these latter Hugh Wakefield, Joan Wyndham, Sara Allgood, and Arthur Chesney have put in some strenuous work under Norman Walker's direction.

AT TWICKENHAM
George Pearson's Next

George Zucco, Michael Hogan and D. J. Williams are recent additions to the cast of "The Roof," which George A. Cooper is now directing at Twickenham Studios for Radio Pictures.

On completion of this production, which will be at the end of the week, George Pearson will commence a screen version of Rita's well-known novel, "The Pointing Finger," to be distributed by Radio.

M. A. WETHERELL
Off to Africa Again

M. A. Wetherell, actor-director of "Livingstone," "Robinson Crusoe," etc., is shortly sailing for Africa for a travelling season of theatrical repertory.

At certain centres time will be taken to make a film production, the negative of which will be at once forwarded to London, *e.g.*, whilst playing in Rhodesia, Bulawayo, Salisbury and the Victoria Falls, time will be taken to produce Gertrude Page's "The Silent Rancher."

It will thus be possible to produce a series of feature films with settings of reality at a negligible cost, travel overheads, etc., being carried by the company presenting stage-plays, a necessary charge against them in any event.

In addition, the majority of the footage for a life of Mary Slessor of Calabar, probably the most remarkable female figure in missionary history, will be made *en route*, to be finished in this country.

The third item will be a series of shorts on the life and influence of Cecil Rhodes.

HILDA TREVELYAN
First Film Part

Hilda Trevelyan has been added to the cast of "Colonel Blood," the big historical drama now in production under the direction of W. P. Lipscomb.

This is her first film appearance. Her part is that of the wife of the Keeper of the crown jewels in the Tower of London.

Miss Trevelyan was the original Wendy in "Peter Pan," which she has played over a thousand times, and was the original Cinders in "Kiss for Cinderella" and the original Maggie in "What Every Woman Knows."

"TROUBLE"
Howard Helps Conjurer

Maclean Rogers has been shooting some of the most amusing scenes of Sydney Howard's latest B. and D. comedy.

A complete re-creation of the promenade deck of the s.s. *Orford* was built in the studio by G. F. Stegmann, and scenes were made of the landing of passengers at Tangiers.

George Curzon, playing the part of a diamond thief, has also given a conjuring show. His "assistant" in this perfomance is Sydney Howard- and the resultant scene may well be imagined.

BATTLESHIP SET
For "Jack Ahoy"

Yet another battleship is being built at Shepherd's Bush. Parts of "Jack Ahoy" take place on board H.M.S. *Stupendous* in the China Seas, and Studio No. 4, which once housed the quarter-deck of a battleship for "The Midshipmaid," is again alive with workmen swinging guns into position, seeing to it that torpedo controls are in order, constructing chartrooms, driving in rivets, and generally preparing for the arrival on board of the Admiral in Command.

Mr. Hulbert is captured by pirates, and in a hut he and his fellow captives answer questions at the point of the revolver.

FLOORBOY TO DIRECTOR
Laurence Evans Returns to Twickenham

Behind the news that Laurence Evans is to start British production is a romance of the studio, for barely three years ago Mr. Evans was employed as call-boy at the Twickenham studios, to which he now returns as a full-fledged director, with a distribution contract in his pocket with one of the most important American companies.

Since leaving Twickenham, Mr. Evans has been in America, where his ability was recognised to the extent of an early appointment as assistant director at the Fox studios.

Mr. Evans is now under contract to produce five full-length features, and is now engaged upon story and cast selection. Details of the new production unit will shortly be announced. In the meanwhile, publicity is in the hands of Baron Lauri Tavelli, well known in the Trade as former chief of Nev Films, of Rome, and formerly assistant with J. V. Bryson in the exploitation of "Les Miserables." Baron Tavelli was also the *Kine*. Italian correspondent for a great many years.

BIG NIGHT CLUB
"Aunt Sally"

Shooting on "Aunt Sally" has centred on the huge night-club set, and much spectacular footage has been successfully exposed. The Rainbow song, which forms a part of the opening night of Club Melody, and which features Cicely Courtneidge, was photographed from every conceivable angle. On the stage of the night-club, three giant rainbows covered in silver foil and outlined in neon tubing presented a very fine setting, on which the girls climbed.

The opening night scenes called for a very large number of ultra-smart supers, a full orchestra, waiters, male and female chorus, and the dancing men and girls, totalling over 350.

This week's filming will include Cicely Courtneidge's Apache dance and Phyllis Clare's number.

SELO

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Ginger Rogers and Big Boy Williams in scenes from RAFTER ROMANCE, which Radio is Trade showing on Tuesday

CARNERA AS FILM STAR

MEETS BOXING RIVAL IN NEW M-G-M PICTURE

ELEVEN hundred privileged spectators sat in on a pugilistic battle that may have been in the nature of a "dress rehearsal" for a later real life event, when Primo Carnera, world's heavyweight champion, and Max Baer, leading challenger for the crown, met in a kinematic combat at the Metro Goldwyn-Mayer studios, during filming of "The Prize-fighter and the Lady."

This is the first bout between a champion and his chief rival ever recorded as part of a motion picture story. Jack Dempsey acted as referee, and director W. S. Van Dyke took charge of the battery of cameramen who ground out footage on the scene from all angles.

The appearance of Baer and Carnera on the studio stage, where a replica of Madison Square Garden had been constructed, marked the début of both boxers as screen actors. Celebrities who mingled with hundreds of extras in the ring audience included Marion Davies, Joan Crawford, Marie Dressler, Robert Montgomery, Clark Gable, Jean Harlow, Lionel Barrymore, Johnny Weissmuller, Jack Pearl, Lupe Velez, Ramon Novarro, Ed. Wynn, Jimmy Durante, Jeanette MacDonald and Charles Butterworth. Many prominent sports writers and athletes were also present.

Action between the boxers, under the supervision of Van Dyke and Hunt Stromberg, the film's producer, was fast and furious. Ten rounds of footage were clocked off, and at the finish Referee Dempsey raised both Baer's and Carnera's hands in the air and called the battle a draw, while the crowd cheered.

"Two Thieves"

Ben Hecht has begun work on the adaptation of "Two Thieves," the novel by Manuel Komroff, with a background of the days of Pontius Pilate. Clark Gable and Robert Montgomery will be co-starred in this production, which is said to be planned along lines reminiscent of the screening of "Ben-Hur."

"Two Thieves" will be produced under the supervision of David O. Selznick, whose first film under his recent affiliation with M-G-M was "Dinner at Eight," and who has just completed "Night Flight."

Following a protest by a woman councillor against the screening of "White Zombie" at the Plaza, Exeter, the Watch Committee viewed the film, but decided that there was nothing in the film to which they could take exception.

ENGLISH CAST FOR "LOST PATROL"

RADIO SECURES WELL-KNOWN PLAYERS

"THE Lost Patrol," which is to be the title of the Radio Pictures screen version of the novel "Patrol," by Philip MacDonald, is to have an almost completely English cast.

In this story of the Arabian desert are Victor McLaglen, Boris Karloff, Reginald Denny, Wallace Ford, Brandon Hurst and J. M. Kerrigan, all Englishmen working in films in Hollywood.

Victor McLaglen, Boris Karloff and Reginald Denny need no introduction—they are amongst the best known of the English colony in Hollywood—whilst Wallace Ford appeared in "Possessed," "X Marks the Spot" and "Employee's Entrance," amongst other pictures, and Brandon Hurst, who is a Londoner, appeared in "Scarface," "Rasputin," "Murders in the Rue Morgue" and many other films. Jim Kerrigan is an Irishman but had a considerable amount of acting experience on the London stage prior to going into pictures, his first picture being "Little Old New York," with Marion Davies.

"The Lost Patrol" production unit is at present on location in Yuma, Arizona, where the Arabian desert scenes are being filmed.

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing October 2

London

Astoria.—"Possessed" (M-G-M) and "Pick Up" (Paramount).
Capitol.—"The Secret of the Blue Room" (Universal).
Carlton.—"Song of Songs" (Paramount).
Coliseum.—"Damaged Lives" (D. Diamond).
Dominion.—"Adorable" (Fox) and "Study in Scarlet" (Gaumont-Ideal).
Davis, Croydon.—"Cynara" (U.A.) and "Our Betters" (Radio).
Empire.—"Hold Your Man" (M-G-M).
Marble Arch Pavilion.—"Cavalcade" (Fox).
Metropole.—"Christopher Strong" (Radio) and "Possessed" (M-G-M).
New Gallery.—"The Masquerader" (U.A.).
New Victoria.—"Adorable" (Fox) and "A Study in Scarlet" (Gaumont-Ideal).
Plaza.—"This Day of Age" (Paramount).
Stoll.—"Cynara" (U.A.) and "F.P.1" (W. and F.).
Tivoli.—"I Was a Spy" (W. and F.).

Birmingham

Forum.—"The Kid's Last Fight" and "Ex-Lady" (Warner).
Futurist.—"Strictly Personal" and "Pick-Up" (Paramount).
Gaumont Palace.—"Hell Below" (M-G-M).
Scala.—"The Good Companions" (Gaumont-Ideal).
West End.—"The Girl I Made" (M-G-M) and "A Shriek in the Night" (Gaumont-Ideal).

Bradford

The Empire.—"Cavalcade" (Fox).
The Regent.—"Cohens and Kellys in Trouble" and "Destination Unknown" (Universal).

Bristol

Empire.—"The Picture Snatcher" (Warner) and "The Eleventh Commandment" (Gaumont-Ideal).
Hippodrome.—"King Kong" (Radio).
King's.—"Night of the Garter" (U.A.) and "Ex-Lady" (Warner).
New Palace.—"Sleeping Car" (Gaumont-Ideal) and "It's Great to be Alive" (Fox).
Regent.—"Hell Below" (Paramount).
Stoll.—"Past of Mary Holmes" and "Cheyenne Kid" (Radio).
Triangle.—"The Picture Snatcher" (Warner) and "The Eleventh Commandment" (Gaumont-Ideal).
Whiteladies.—"Night of the Garter" (U.A.) and "Ex-Lady" (Warner).

Cardiff

Capitol.—"Mind Reader" (First National) and "Cash" (Paramount).
Empire.—"Falling for You" and "The Life Story of the Prince of Wales" (W. and F.).
Park Hall.—"The Lost Chord" (A.P.D.).
Queen's.—"The Mystery of the Wax Museum" (Warner) and "Behind that Counter" (P.D.C.).
Pavilion.—"The Mystery of the Wax Museum" (Warner) and "Behind that Counter" (P.D.C.).

Edinburgh

Caley.—"Counsel's Opinion" and "Mysterious Rider" (Paramount).
New Picture House.—"The Ghoul" (W. and F.) and "Worthy Deceiver" (Gaumont-Ideal).
New Victoria.—"The Ghoul" (W. and F.) and "Worthy Deceiver" (Gaumont-Ideal).
Palace.—"The Kid from Spain" (U.A.).
Playhouse.—"The Kid from Spain" (U.A.).
Rutland.—"The Woman Accused" and "Double Exposure" (Paramount).
St. Andrew Square.—"The Woman Accused" and "Double Exposure" (Paramount).
Synod Hall.—"A Bedtime Story" (Paramount).

Glasgow

Coliseum.—"The Rebel" (Universal) and "Dangerous Crossroads" (U.A.).
Cranston's.—"Rookery Nook" (W. and F.).
Green's Playhouse.—"Clearing Up" (British Lion) and "The Vampire Bat" (P.D.C.).
La Scala.—"King Kong" (Radio).
New Savoy.—"The Kiss Before the Mirror" (Universal) and "The Sphinx" (Pathé).
Regal.—"The Rebel" (Universal) and "Dangerous Crossroads" (U.A.).
Regent.—"King Kong" (Radio).
The Picture House.—"The Ghoul" (W. and F.).

Leeds

Majestic and Assembly Rooms.—"The Ghoul" (W. and F.).
Paramount.—"A Farewell to Arms" (Paramount) and "Sailor Be Good" (Radio).
Rialto.—"The King's Vacation" (Warner) and "The King of Jazz" (Universal).
Scala and Coliseum.—"Possessed" (M-G-M) and "The Constant Woman" (Gaumont-Ideal).
Tower.—Mon., "42nd Street" (Warner); Thurs., "My Wife's Family" (Wardour).

Liverpool

Forum.—"The Kid's Last Fight" (Warner).
Futurist.—"Kid From Spain" (U.A.).
Palais de Luxe.—"F.P.1" (W. and F.).
Prince of Wales.—"I Loved You Wednesday" (Fox).
Rialto.—"Possessed" (M-G-M).
Royal Hippodrome.—"Possessed" (M-G-M) and "Follow the Lady" (Fox).
Scala.—"Cleaning Up" (British Lion).
Trocadero.—"Fra Diavolo" (M-G-M).

Manchester

Deansgate.—"Sign of the Cross" (Paramount).
Gaiety.—"Secrets" (U.A.).
Market Street.—"Hell Below" (M-G-M).
New Oxford.—"Hell Below" (M-G-M).
Piccadilly.—"Falling For You" (W. and F.).
Regal.—"Cavalcade" (Fox).
Royal.—"Kid From Spain" (U.A.).

Newcastle

New Westgate.—"Kiss Before the Mirror" (Universal) and "The Big Thrill" (British Lion).
Pavilion.—"Possessed" (M-G-M).
Queen's Hall.—"Falling for You" (W. and F.).
Stoll.—"This Week of Grace" (Radio).

Sheffield

Albert Hall.—"From Hell to Heaven" (Paramount) and "The Big Thrill" (British Lion).
Central P.H.—"King Kong" (Radio).
Cinema House.—"The Blarney Stone" (W. and F.).
Electra Palace.—"No Man of Her Own" (Paramount).
Hippodrome.—"The Rebel" and "Laughing at Life" (Universal).
Regent.—"Cavalcade" (Fox).
Union Street.—"Good Companions" and "Devil's Playground" (Gaumont-Ideal).

"THIS DAY AND AGE" AT THE PLAZA

De Mille's Big Production of Modern Times

Hollywood's younger actors have been assembled to portray the fire and enthusiasm of youth in Cecil B. De Mille's sensation of modern times, "This Day and Age," which Paramount are presenting at the Plaza for a pre-release run next Friday (September 29).

"This Day and Age" marks the famous director's twentieth year in motion pictures. It was in 1913 that he made his first picture, "The Squaw Man."

"This Day and Age" is the story of the battle of the indignant youth of an average community against a city's "underworld" influences after all the efforts of the city's adults have failed.

An imposing list of younger players are said to portray realistically the fiery rôles. The cast includes Richard Cromwell, Eddie Nugent, Ben Alexander, Mickey Daniels and Judith Allen, De Mille's latest discovery. Portraying the adult rôles are Charles Bickford, Fuzzy Knight, Bradley Page, Harry Green and George Barbier. Also in the cast are the sons of famous screen stars of to-day and yesterday, including Wallace Reid, Junr., Eric von Stroheim, Junr., Carlyle Blackwell, Junr., Bryant Washburn, Junr., Neil Hart, Junr., Frank Tinney, Junr., and Fred Kohler, Junr.

It is a long time since De Mille has dealt with the younger generation in his films, the last one being "The Godless Girl," made several years ago. In "This Day and Age," his younger generation is of a more wholesome and unsullied nature, but given to interesting activity which makes for breath-taking story value.

Besides the more than commendable acting and direction, the sum total of perfection is contributed by the well-knit story by Bartlett Cormack, and the camera work of Peverell Marley, who has photographed for De Mille for many years.

BUTCHER'S TRADE SHOW POLICY

DOUBLE PRESENTATION AT PROVINCIAL SCREENINGS

Believing always in bringing their best pictures to the provincial exhibitor with the least possible delay, Butcher's are rattling off Trade shows of their first two important autumn features, "Wanted!" and "Her Splendid Folly," at express speed. In certain districts, indeed, they are arranging to present both pictures on the same day, a convenience that will obviously be appreciated by busy showmen.

"Wanted!" has, of course, already received its London première, while "Her Splendid Folly" is being shown at the Cambridge Theatre at 3 o'clock this Thursday afternoon. This attractive feature, in which Lilian Bond is the star, will be shown in Manchester, at the Deansgate, on Tuesday, October 3, and at the Olympia, Cardiff, on the following morning. "Wanted!" having already been seen in London, Sheffield, on Thursday morning, October 5, at the Union Street Picture House. At the double bill will be presented, and at the Tower P.H. Leeds the following day, "Her Splendid Folly" and "Wanted!" will again be twin attractions. Both films will also be Trade shown at the Playhouse, Glasgow, on Tuesday, October 10, at 10.45 a.m., and the Queen's, Newcastle, on the morning of Wednesday, October 11.

This busy round of shows concludes on Friday the 13th, when "Her Splendid Folly" goes to the Palais-de-Luxe, Liverpool, where "Wanted!" was shown last week, and met with a most encouraging reception.

Before these arrangements have been completed, however, an announcement of exceptional importance may be expected from Butcher's regarding a new subject of unusual character and commanding interest. Full details will be available in a few days' time.

Smethwick Watch Committee has transferred the licence of the Beacon Cinema to John W. Burns.

The licence of the Netherton Public Hall Kinema, Dudley, has been transferred from the late H. H. Bishop to C. E. Bishop.

ALL-MAINS SOUND-FILM TESTING MACHINES
SEND FOR FULL PARTICULARS
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GREENLAND PLACE, CAMDEN TOWN, LONDON, N.W.1.
'PHONE GULLIVER 5451-3

"S. O. S. ICEBERG!"

Scenes from Universal's S.O.S. ICEBERG which is to be Trade shown at the Cambridge Theatre, W.1, on October 10, at 8.45 p.m. S.O.S. ICEBERG is the epic produced by Carl Laemmle's company during an expedition to Greenland. The stars are : Rod La Rocque, Gibson Gowland, and Leni Riefenstahl

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GARRY MARSH · WILLIAM

— SEASON RUN NOW STARTED AT
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The famous musical comedy which ran for a year at the LONDON HIPPODROME
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"THAT'S A GOOD GIRL"

Scenes from THAT'S A GOOD GIRL, Jack Buchanan's film, with which the Leicester Square Theatre will re-open as a picture theatre. Produced by Jack Buchanan himself at the B. & D. Studios, he also plays the star role, supported by Elsie Randolph, Dorothy Hyson, Garry Marsh, and many members of the original stage cast of this successful musical play which as a film promises to repeat its success at the Leicester Square Theatre starting Wednesday.

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The Observation Window

Classes for Projectionists

Glasgow Sets a Worthy Example

Gramophone "Co-operation"

SCOTLAND enjoys a high reputation for its interest in general and specialist education and it is in accordance with this tradition that Scottish exhibitors have realised the importance of technical training for projectionists. As will be seen in the report of the Scottish C.E.A. meeting on another page, some useful suggestions were made in this direction.

WHEN talkies first came in, the Scottish C.E.A. gave this subject attention, and the *Kine.'s* technical articles were greatly appreciated. Now, in association with the Glasgow Education Committee, a scheme for establishing projectionists' classes is receiving strong support.

LECTURES to operators is another activity which promises successes, and the suggestion was made that next year the Scottish branch should organise definite attendances for projectionists at lectures. Other C.E.A. branches might profitably follow Scotland's lead.

AMONG those who have promised to assist this laudable scheme are Messrs. Turner (Electrical Superintendent, Glasgow Corporation), Dunn (Western Electric, Glasgow), Blair (Master of Works Office, Glasgow), Mathieson (Master of Works Office, Glasgow), Marshall (Fire Brigade Chief, Glasgow), Paul E. D. Cooper (B.T.-H.), Ed. Oram (Taylor, Taylor and Hobson), Chas. H. Champion (Ship Carbons), F. Summerville (Pyrene), Melville (Henrion Carbons).

FROM Thomas Ormiston Scottish exhibitors heard an echo of the ban on gramophone record-playing in kinemas which disturbed the Trade a year ago. C.E.A. headquarters, it appears, has met a gramophone company's copyright expert and the "co-operation" is proceeding. What this co-operation is, was not revealed, but the C.E.A. is going to stand behind any exhibitor against whom a test case is opened. This, at least, is satisfactory; the result should clarify the situation.

VISITING Canterbury last week, I found the Friars projectionists very pleased with their Kalee 11's installed in a well-equipped box. I could not help noticing the lightness of the room. The afternoon sun was flooding it with bright light, a contrast to many places which have to depend solely on artificial illumination.

WITH the current *Projectionists' Journal* is issued the annual report of the Guild, which is an admirable and concise account of Guild activities scheduled month by month without frilled verbosity. If the arrangements now being made to establish more provincial Courts is successful the Report must necessarily be larger next year, as centre by centre becomes established.

A CLEVER triumph over structural limitations was achieved by the John Compton Organ Co. when installing the organ at the Super, Gravesend. The kinema building was formerly a large lecture hall, and the only aperture from the organ chamber to the auditorium is through a space about five feet high by two feet six wide in the side wall. Yet the sound was excellent both in volume and tone.

I SAT in the hall and endeavoured to discover for myself where the organ sound duct was, and was baffled. When I eventually examined the building I could only conclude that the organ music striking the opposite wall rebounded into the hall without causing echo. To listen to it one might imagine there were ducts everywhere, so "encompassing" was the music.

PASSING Langrish's window in Wardour Street this week, I found a knot of people greatly attracted, and stepped aside to see. I found their attention riveted by a moving advertisement which showed a Ship Carbon van drawn up outside a picture house. The front opened and the carman was seen delivering Ship Carbons to an obviously welcoming projectionist in white jacket. A brightly coloured and appealing device.

THE value of the film to depict processes of manufacture was seen last week during demonstrations given to members of the optical trade at the Criterion Restaurant. The film was made for the Hadley Co., by G.B. Equipments, Ltd., and is entitled "Spectacle Frame Making." It is 2,000 ft. in length, and shows in a graphic manner the various processes in the manufacture of Hadley spectacle frames. The demonstrations were given by means of portable projectors supplied by G.B. Equipments, Ltd.

I HEAR news of a sound-recording truck shortly to be placed on the market which, it is claimed, will create quite a stir. With all equipment, including sound head, camera, A.C. and D.C. apparatus, amplifiers, etc., and no royalties, its cost—just over a thousand pounds—should bring many inquiries.

J. BENSON.

WHEN TECHNICIANS MEET

THE NEED TO DISCUSS DIFFICULTIES

A Clearing-House for Ideas

A FEW days ago a member of one of the provincial Courts of the Guild of British Kinema Projectionists and Technicians, when invited to discuss plans for the coming winter session, confessed to the difficulty of finding suitable lecturers and fresh subjects.

Solving Problems

Projectionists' meetings are a clearing ground for troubles, those little personal difficulties that do not appear in textbooks and can only be overcome by the application of common-sense born of experience. Many of them are of common incidence, and are disposed of privately.

But why do not projectionists throw all their bones of contention into the ring, so that the others might have a nibble at them?

If I were the secretary of a local court of the Guild—and it is a very big IF—I would institute a knotty problem corner, urge members to write out on pieces of paper their trials and tribulations and how they were met, in the hope that others who might not have been similarly affected might be provoked into saying what they would have done in similar circumstances.

Not enough incentive is given to members of Courts to reveal, by means of papers and talks, their own inherent capacities to discuss their daily work. Too much is left to outsiders, and, as there are always propagandists interested in publicising particular manufactures for particular interests, it is comparatively easy to obtain the services of the professional lecturer.

Tight Corners

There are some very brainy fellows amongst operators, men who can acquit themselves in any emergency, with distinction. Is it not possible for members of the Guild in some of the big centres to describe some of the tight corners in which they were placed, crises which threatened the continuity of the show, and how they rose to the occasion?

There is no finality in projection any more than there is in science and art, but we talk as if the kinema of to-day was the last word. There must be so many men of ideas in the ranks who believe that if a certain thing were done it would result in economy, improve the entertainment and save work, by simplifying certain routine duties.

A Symposium

It would be an interesting symposium if half a dozen projectionists were to get up at a meeting, and, instead of analysing to-day's technique, took a forward glance and anticipated what the operating conditions will be 10 of 20 years hence.

The technical qualifications of the projectionist have advanced by leaps and bounds, with the result that his status and pay have improved. There are many sides to his job, but all are closely related to the application and use of electrical energy. This brings me to a point that I would like to hear discussed by technicians who can speak authoritatively. Most picture theatres rely for their electricity supply on a municipal undertaking, against which the common criticism is that the tariff is too high. Now that the electricity supply industry is being rationalised, and A.C. current is being delivered at a uniform voltage and frequency, the tendency is for the consumption to increase and for the rate per unit of electricity generated to decline. Some exhibitors, believing that they can generate electricity by the installation of gas and oil engines cheaper than they could by buying from the Corporation, have put down plant, and appear to be working it economically.

Current Costs

Surely that is a subject that well comes within the purview of the local courts. So if I may be permitted to make the suggestion, it is that there should be a discussion on (1) the advantages of the municipal electricity supply; and (2) the advantages of house plant relying upon propulsion by (*a*) gas engine, (*b*) oil engine. If actual running expenses based on experience with these types of plant could be submitted, and the costs compared with those of the municipal electricity supply, on the basis of per unit of current consumed, the information would be of considerable value.

With the development of circuits of kinemas, there is now a much more general and complete system of keeping records in respect of all plant and fittings used. It is imperative that these particulars, which include date of purchase, data of repairs and costs, overhauls, etc., should be accurately compiled, in order to make a reasonable allocation towards running and maintenance expenses, and to provide for depreciation.

F. G.

IN ONE REEL

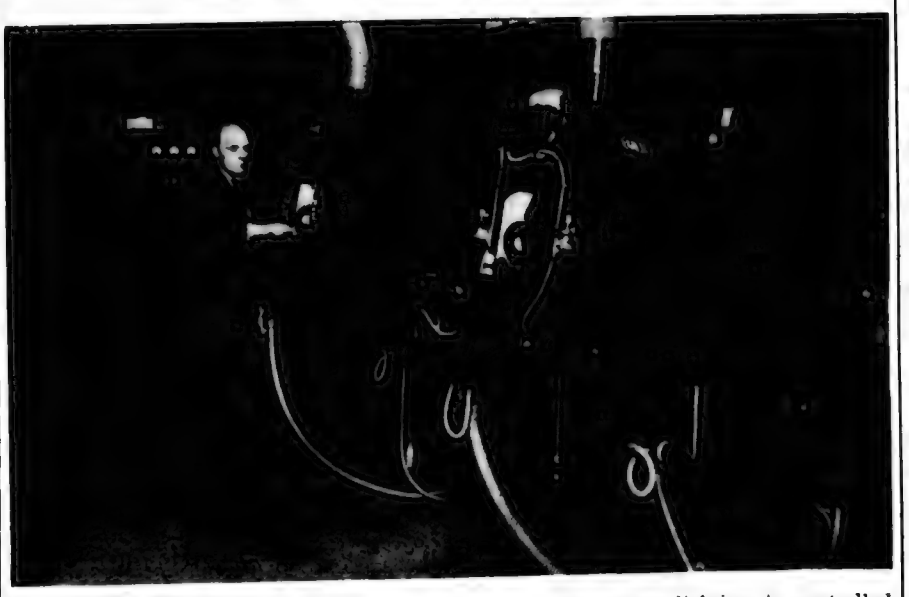
Limping painfully, he entered the room.

"Boy," he said, "never try the caveman stuff if you're making love to an usherette!"

"By why!" I asked.

"They know all the releases!"

THIS WEEK'S PROJECTION ROOM



The Plaza, West Wickham, designed by J. Stanley Beard and Clare F/F.R.I.B.A., has a well-designed projection-room, which is equipped with Kalee all-British projectors and high-intensity arc lamps which are giving great satisfaction. Western Electric sound apparatus is installed, the 3A set being chosen. The house lighting is controlled from the projection-room.

The chief projectionist, Joseph Brewer, seen in the picture, is a former R.A.F. pilot. He was formerly at the Charing Cross Road, Astoria; the New Gallery; Queen's, Forest Gate, and Court, East Molesey.

Switch on in the morning and switch off at night!
Apart from that HEWITTIC *is automatic and fool proof*
TO CONVERT FROM A.C. TO D.C.
INSTAL IT AND FORGET IT

KALEES FOR BRIGHTON

New Astoria Installation

Brighton's new Astoria, which it is promised shall be the super-super of the South Coast, is being equipped with the most modern equipment.

In the projection room the latest Kalee 11 projectors will be installed. This super sound model, with forced feed lubrication, is giving great satisfaction elsewhere, and E. E. Lyons and Major Bell, who is consulting engineer, have chosen Kalees as providing the best results. The Kershaw Projector Company is also supplying complete projection-box equipment.

A great welcome for Fred Kelsall's bridal pair at the Theatre Royal, Pontypool. This gave excellent publicity to THEY JUST HAD TO GET MARRIED (Universal)

BRIDAL PAIR TOURS PONTYPOOL

"They Just Had to Get Married" Boost

WINS UNIVERSAL AWARD

IN announcing the award of a showmanship certificate and a cheque to Fred Kelsall, of the Theatre Royal, Pontypool, for his exploitation of "They Just Had to Get Married," S. F. Ditcham, managing director of Universal, draws the special attention of exhibitors to this showman's campaign for the picture. Originality and unusual spectacle key-noted the campaign.

A few days before playing the picture, Mr. Kelsall inserted the following advertisement in his local Press: "Twenty young ladies and twenty young men wanted (preferably unemployed) to attend the wedding reception at the New Royal Cinema, Thursday next, at 2 p.m."

Needless to say, Mr. Kelsall was inundated with applicants, from whom the forty were selected. Each was given a packet of confetti to shower on the bride and bridegroom as they entered the New Royal Cinema. Prior to their arrival, the bride and bridegroom paraded the streets of the district leading a jazz band of thirty instrumentalists, who played wedding marches and appropriate music in fairly light vein.

A red-nosed sporting parson was also in the group, and at intervals, the alleged reverend gentleman made unsuccessful attempts at joining the couple hand-in-hand. A panel 7 ft. long was appropriately inscribed: "They Just Had to Get Married."

At the Town Hall the bridal pair were picked up by a suitably decorated motor-car, and by this time the streets were crowded. When the pair arrived at the New Royal Theatre the crowd was so great that the traffic was held up for a considerable time, and great publicity resulted.

INTRODUCING "MR. BROWN"

Artiste Sings Theme Song

Following up recent successes, Leslie H. Elbourne, manager of the Central, Kidderminster, has been consistently introducing novelties into his programmes that have proved invaluable in maintaining a splendid average patronage during the hot weather.

In connection with "Yes, Mr. Brown" (W. and F.) he obtained the services of a well-known entertainer, who sang the theme song as an introduction to the picture.

Short variety turns, in addition to the popular musical interludes supplied by T. Guy Hindell on the three-manual Christie organ, have proved a welcome attraction.

Among his recent exploitation successes may be instanced his effort in connection with "The King's Cup" (W. and F.). In the theatre's spacious vestibule were displayed several large cut-outs of aeroplanes. Occupying a central position on the verandah was a full-sized propellor, which rotated at a fast speed, driven by a special motor. The interest and comment aroused by this was well reflected in the box office returns.

FREE FLIGHTS FOR PATRONS

Tie-up with Air Pageant

Fred Fairleigh, manager of the Savoy, Bradford, arranged free flights for his patrons at the British Hospitals Air Pageant at the Bradford Aerodrome on Saturday last. These flights were given to the holders of tickets with lucky numbers.

In addition, tickets were given away to the first five hundred children to pass the booking office during the week, providing they were accompanied by an adult. Each ticket admitted the child free to the pageant.

EXETER WATCH ARSENAL

By the especial invitation of L. H. Harman, the manager, members of the Exeter City Football Club were the guests at the Palladium (P.T.C.), Exeter, on Tuesday evening, when a film of Arsenal F.C. in action was included in the programme.

Last Saturday, half a dozen free passes for the Palladium were given to spectators on the field before the City v. Boscombe and Bournemouth match, the draws being made in conjunction with "penny on the ball."

IN THE WILDS OF AFRICA

A SURPRISE FOR QUEEN'S, CARDIFF, PATRONS

J. LEO-RIPPIN, of the Queen's Kinema, Cardiff, had a smart boost for "So This is Africa," the Wheeler and Woolsey film. Tie-ups were made with most of the leading shops and stores in the city, who had display cards and cut-outs drawing the attention of customers to the film.

In addition the vestibule of the kinema was cleverly dressed to portray a jungle atmosphere, the outside being liberally distributed with palms, automatic monkeys and suitably inscribed cut-outs, while a really fine exhibition of jungle trophies including war spears, shields, etc., borrowed from a local collector, attracted considerable attention. The inside of the vestibule was weirdly lit with green-lighted masks, etc., to draw attention to the film "Night of Terror." As a result of the display good business was done.

Leo Rippin's display of jungle trophies in the vestibule of the Queen's, Cardiff, for SO THIS IS AFRICA (U.A.)

LETTING IN THE SUNSHINE

Window Cleaners Tie-up

Manager C. V. French, of Beau Nash Picture House, Bath, designed some ingenious publicity work in connection with "Letting in the Sunshine" (Wardour). As a lobby display, he devised a set depicting the outside of a house, with an open window showing a picture of Renee Gadd. Looking through the window, on the other side, was a "cut-out" picture of Albert Burden mounted on a ladder in the guise of a window cleaner.

Mr. French also registered a "tie-up" with a big firm of window cleaners in Bath, with whom it was arranged to display cards intimating that means of "Letting in the Sunshine" were also to be seen at the Beau Nash Picture House.

In addition, 35 shops engaged in various branches of trade agreed to display window cards in connection with this film.

Finally, three days before the exhibition of the film, the "theme song" was played at this theatre, and a second "tie-up," associated with this song, was arranged with a well-known Bath music-seller, who made an attractive window display.

A BRISTOL DANDY

Impersonates Leslie Fuller

The crowds thronging the busy thoroughfares of central Bristol last week could not help taking notice of a particularly well-dressed "gentleman," in an immaculate frock coat, well-creased trousers, and a glossy silk hat, with gloves and cane complete. On his back was a card which read, "Leslie Fuller in 'The Hawleys of High Street' at the King's Kinema, to-day."

The stunt was arranged by H. M. Burge, manager of the house, who also managed so that the man visited the Bristol Rovers football ground on the Saturday, and after parading round the ground at the head of the band led the team on to the field.

JUNGLE LIFE AT BOLTON

A Great Campaign for "Nagana"

SHOWMAN EXHIBITS OWN S. AFRICAN RELICS

A VIGOROUS and unusual exploitation campaign was conducted for the showing of "Nagana" (Universal) by general manager F. B. Boddington for the Theatre Royal, Bolton, last week. Having spent many years in East Africa, where the picture was filmed for the most part, and having crossed through tsetse zones, where nagana (sleeping sickness) is rampant, he was well qualified to boost this picture.

Lobby and foyer displays were made of actual tsetse flies, which were obtained on loan from the Manchester Museum, with descriptive matter, also enlarged microscopic photographs of the fly, the trypanosome or bacillae, and other photographs bearing on the picture were shown.

A large show was made of East African insects and reptiles from Mr. Boddington's own collection, also some were obtained on loan from one of the leading Manchester firms dealing in them. Another Manchester firm assisted, in loaning lion and leopard skins, together with baboon and monkey skulls. Also other specimens seen on the picture—live snakes, parakeets, and tropical birds were on show and attracted great notice. The house lighting, picture presentation were all in keeping with the atmosphere of the film, while native drum beats were used on actual native drums to build up an eerie atmosphere.

Tie-ups of many kinds were made, including those of Kodak film, camp equipment and tents, as used in the tropics, with steamship lines covering various parts of Africa, other than nagana zones; with beauty specialists, for creams, as used by Tala Birell, the star of the picture; with tobacconists, for pipes, as smoked by Melvyn Douglas, also Magaliesburg tobacco, as grown in East Africa; with taxidermists for skin curing, etc.

Lectures were given to the boys and girls of the town on hunting and living in East and West Africa, and an exhibition was made in the theatre of photographs of Safaris, taken by Mr. Boddington, also of some loaned by the *Manchester Evening News*.

QUALITY DISPLAY

For Request Programme

Chas. Crathorn, manager of the Savoy, King's Norton, Birmingham, arranged a tasteful lobby display for his special request week when the films "Middle Watch" and "The King's Cup" were screened. Two large circular backgrounds some eight ft. high were arranged on which was the name of the star, together with the film title. In front of these were cut-out pieces carrying an impression of a battleship and another depicting aeroplanes, etc. Careful spotlight effects in colour completed this effort, which had the advantage of costing little but providing a display that had the touch of quality in its setting.

SAILOR IN STREET STUNT

Amuses Bristolians

In the film "Sailor, Be Good" (Radio), Jack Oakie decides when he starts to train for a fight, that if he is to stand a chance of winning he must be strict with himself, so he makes up his mind that he will cut out drinks, tobacco and late hours.

When running the film at the Stoll Picture House, Bedminster, Bristol, W. Collings seized on this incident as an angle from which to work a street stunt. Dressing a man as a sailor he sent him out to parade the streets carrying cards, back and front, on which the words "beer," "cigarettes," "cards," were in a panel at the top, each word being crossed off by a line drawn through it. Immediately below was the title of the film, "Sailor, Be Good." The man carried in his hand a box of dominoes and a game of ludo, to show that he was now only indulging in the mildest forms of relaxation.

On the Wednesday evening, when the opening match of the football season took place on the Bristol Rovers' ground, this "sailor" headed the band in their parade round the ground in front of a crowd of over 20,000 people.

Members of K. Binns' staff on parade outside the Plaza, Rochester, for SOLDIERS OF THE KING (W. & F.)

SIGN POSTS ON KINEMA FRONT

POINTS WAY TO "42nd STREET" AT BRADFORD

NAT FARMER, manager of the Regent, Bradford, had a fine vestibule display of special cut-out stars and stills for "42nd Street" (Warner), which he screened last week. In addition, the faces of all the steps which lead into the foyer were suitably labelled with the names of the picture and the stars. He had a street parade of sandwich-board men, complete with special posters, which stood out very well, also a full window display with the local branch of Marks and Spencer's, and seven other tie-ups with record dealers.

A specially made signpost appeared one morning outside the Regent. Each arm bore a humorous destination, excepting the one pointing towards the theatre, which bore the picture's title in bold lettering. Mr. Farmer also obtained permission from the owners of several empty shops in the centre of the city to paste double-crowns, suitably worded, in their windows.

A poster was cut out and pasted on one of the marble landings in the approaches to the auditorium, afterwards being varnished over and polished with floor polish. This gave the appearance of being part of the figured marble, and it stood up over a couple of weeks when many thousands of feet must have passed over it.

Not content with his exploitation of "42nd-Street," Mr. Farmer exploited "Luxury Liner" (Paramount) from many unusual angles, and included a tie-up with the local branch of the Cunard line.

ADVERTISING A REOPENING

S. J. Hobbs' Big Campaign

One of the largest publicity campaigns carried out in Coventry was organised by S. J. Hobbs for the reopening of the Empire with "Radio Parade" (Wardour).

A large amount of free space was secured in the local Press and tie-ups were arranged with all the leading radio and musical stores.

Previous to the opening, Mr. Hobbs arranged with one of the larger radio stores to display the illuminated console of the new Compton organ. A whole window was devoted to the display, with stills, records, song-hits, and display cards, surrounding the organ console and tying-up with the film. A great deal of interest was aroused with this display, especially when the console was illuminated in the evening.

Woolworth's co-operated with counter displays, tying-up with their bath stalls with a large picture of Leonard Henry in a bath scene. In the soap and powder departments of the store stills of Elsie Carlisle were displayed.

For "Viennese Waltz" (Wardour), Mr. Hobbs arranged further musical displays and featured Viennese music in the programmes.

The decorated front of the Empire, Chatham, for Herbert E. Webster's presentation of THE SIGN OF THE CROSS (Paramount). One of the attendants attired in gladiator costume and mounted on a horse paraded the town by day whilst at night he stood near the Empire

A SHOP WITHIN A SHOP

"Hawleys of High Street," Ipswich

CLEVER EXPLOITATION

SOMETHING really unique in window displays brought its own reward at Ipswich recently, when Mr. Land, manager of the Picture House, hit on a brilliant plan for advertising "Hawleys of High Street" (Wardour).

With the aid of the local co-operative society's shop, whose window is the largest in the town, he succeeded in attracting the attention of large crowds at all hours of the day to his following week's brilliant comedy programme.

A complete shop was constructed within the windows of the store, the name on the shop being "Hawleys," and, still behind the glass, on the newly built pavements, were models representing prospective buyers, children and prams, etc., the whole making a very realistic street scene. Suitable placards advertising the film were, of course, prominently displayed.

A man impersonating Leslie Fuller paraded the town, drawing attention to "Hawleys of High Street," and a snappy front-of-house display and extensive poster advertising completed an exceptionally fine publicity campaign.

HAWLEY'S BREAD

Tie-up with 400 Shops

The fact that Eric Forgham, manager of the Gaiety Theatre, Coleshill Street, Birmingham, had "Hawleys of High Street" due for screening, and that there was also a well-known firm of bakers in the city bearing the name Hawley's, was sufficient for the arrangement of a first-class tie-up. Special double-crown announcements were printed, and each of the baker's fleet of cars bore one on either side of the vehicle. "Hawleys, of High Street, is full'er laughter, Hawley's Bread is full of quality; always insist on quality and see Leslie Fuller in 'Hawleys of High Street,' at the Gaiety, Coleshill Street, on Thursday for three days." This was further supported by displays in the 400 shops selling Hawley's bread in all parts of the city.

A section of the large queues outside the Capitol, W., for the premiere of Universal's THE SECRET OF THE BLUE ROOM

BEAUTY COMPETITION

Derby Hippodrome Attraction

Always the showman, Manager Ernest Vincent, of the Hippodrome Super Cinema, Derby, has just brought off a successful beauty competition for Derbyshire girls, making use of the magnificent stage, the audiences, and the few minutes between programmes. The contestants were paraded before the audience each night, and the girls were individually introduced by Mr. Vincent. According to the rounds of applause so each girl's merits were appraised, the winners of the particular night being sent forward to a final at the week-end.

The competition has drawn huge audiences, and in the hot weather, the sliding roof has been of great advantage. A section of the roof is drawn right back, revealing the starry night sky, and providing natural air.

John Stuart, the British actor, visited Lincoln on Tuesday (this week) in connection with the presentation of his film, "The Lost Chord," at the Plaza Cinema. He made a personal appearance on the stage.

The chariot used by George E. Ellis of the Playhouse, Edinburgh, to exploit SIGN OF THE CROSS (Paramount)

'SIGN OF THE CROSS' PROLOGUE

BIRMINGHAM MANAGER'S EFFECTIVE SHOW

ROBERT GRAHAM, general manager of the Futurist Theatre, Birmingham, scored a notable success with his prologue to "The Sign of the Cross" (Paramount).

To make it effective he shifted the screen, lengthening the throw; built out the proscenium, and rigged up a gauze mask so that the usually abrupt beginning of the picture, with censorship certificates, credit sub-titles, etc., might be mitigated by the appearance of a symbolic stage show, including a first-class choir. The cross faded in and the choir, amber-lit, behind the gauze faded in after it.

The orchestra started softly and then a soloist rendered a song. All the time the flames of Rome flickered over the stage. The hymn, "Lead, Kindly Light," followed and then the choir and the orchestra crashed into "Onward Christian Soldiers." At the conclusion of this item the screen unrolled behind the gauze, shutting the choir from view, and the picture began. As the last reel faded out the screen was rolled up again and the final fade-out was to the singing of the choir behind the gauze mask, which remained in position immediately in front of the screen during the run of the film programme.

On the opening night queues completely encircled an island, running the full length of John Bright Street, around the Alexandra Theatre, for the balcony seats, while queues for the stalls extended down the side passages and to the full length of Hill Street, both queues meeting at the Alexandra Theatre stage door. This is the first experience of the kind in Birmingham since the historic week when the Futurist screened "The Singing Fool."

OLDHAM CONTROVERSY

Used to Exploit Film

A controversy over a new housing estate has provided Wally Baker with an excellent means of boosting "Letting in the Sunshine" (Wardour) at the Palladium.

Thousands of people are visiting the estate every Sunday to study the conditions, and Mr. Baker took this opportunity to co-operate with a local riding school and erect a banner bearing the following: "To enjoy life, join the Roundthorn Riding School—and see Albert Burdon at the Palladium," in a field opposite the entrance to the estate.

In addition to this boost, a tie-up was arranged with a window cleaner, who distributed a number of teaser cards to his clients.

Mr. Baker also used, with good effect, a gag property sale bill, which attracted a great deal of attention wherever it was posted. The line used on the poster was: "For sale, the roof of the Palladium—Associated British Cinemas are 'Letting in the Sunshine.'" This line was also used for advertisements in the local Press.

On the front of the theatre two streamers carried the announcement: "What Oldham needs is a darned good laugh—you'll get it here—this week," and in the lobby was a display consisting of a picture of a lady in a bath, in a huge silver frame, and cut-outs of the stars.

A number of window displays were arranged featuring the line: "What did the lady in the bath say to the window cleaner? Ask Albert," and a wine and spirit stores used the slogan: "Gloom chaser specialists—Albert Burdon in . . . and Nelson and Sons' wines and spirits and sparkling ales."

A CARNIVAL BOOST

S. Beamond, manager of the Plaza, Bishop's Castle (Salop), hit upon a novel method of exploiting "Love in High Gear" (Equity-British). On the occasion of the local carnival he offered a prize for the best representation in costume of the film.

"CAVALCADE" PAGEANTRY

Bristol Campaign Lasts Four Weeks

OLD TIME MEMORIES REVIVED AT SHEFFIELD

"CAVALCADE," which had its first run in Bristol at the Regent last week, was well advertised by the manager of the House, H. V. Davids, long before the run.

For about a month before the date of showing Mr. Davids had a huge sign erected on the side of the roof of the theatre, which could be seen by everyone passing across Bristol Bridge, the main thoroughfare to the central station. This sign consisted of the name of the film in letters 5 ft. high, and at night it was illuminated by coloured lights.

At the foot of each poster of the week's programme a strip was placed announcing that "Cavalcade" was coming shortly, while the same announcement was made on the front of the theatre. Throwaways were also used extensively, and the booklet of the film was distributed in a manner which ensured that it got into the hands of the right people.

Mr. Davids also sent a personal letter to 400 leading citizens, clergymen, educationists, heads of various societies, etc., bringing the film to their notice, and giving details about it. During the week of the run Mr. Davids dressed the front of the house with about 50 ft. of bunting, while from the stalls entrance long strings of flags ran to the gates. From the flagstaff on the roof of the house there was flown the White Ensign which was loaned by the Bristol R.N.V.R. training ship, *Flying Fox*.

Messrs. Marks and Spencer's stores gave up the whole of one of their large windows to a display for the picture. A large Union Jack filled the window at the back, while in the front were a few gramophone records of the numbers in the film, while at the side was a small table with a cloth and an electric reading lamp. The very simplicity of the display added to its effectiveness. The entire local Press gave the film every support in the way of advance notices, and also ample space during the first days of the run.

"CAVALCADE" BOOKMARKS

G. H. Blackburn's Bright Idea

When showing "Cavalcade" (Fox) at the New Palace, Bristol, G. H. Blackburn arranged some very effective advance publicity for the picture. He had some thousands of bookmarks printed, and arranged with one of the principal circulating libraries in Bristol to place one of these bookmarks in every book issued during the week. Mr. Blackburn also had one bookmark lightly pasted into each copy of his monthly handbook for September. The bookmarks gave in a few lines everything that it was necessary to know regarding the showing of the film.

Mr. Blackburn made a special distribution of the booklets issued in connection with the film to the banks, insurance and other offices and public buildings in the city, where they were read with interest by every member of the various staffs, from the heads down to the office boys.

During the week of the run a special inquiry bureau was set up in the vestibule of the theatre, with a typist-attendant on duty to assist patrons. The facade of the house was dressed with bunting, while strings of flags also decorated the vestibule.

SHEFFIELD SKY SIGNS

Advertise "Cavalcade"

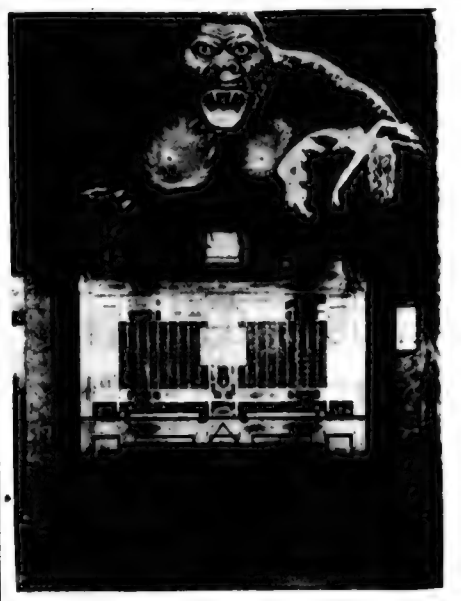
"Cavalcade" (Fox) was the first film to receive a fortnight's show at the Regent, Sheffield, and C. E. Windsor, who has originated so many excellent exploitation schemes naturally made special preparations for this. His scheme embraced practically every angle, and throughout the keynote was dignity and the imperial appeal of the film.

The central feature of a capital foyer display was a draped Union Jack, surmounting which was a laurel wreath. In the front of this was the title of the film cut out in wood block letters, each of which stood four feet high. This was dimly lighted by concealed lighting, and surrounding it were a number of artistically written bannerettes conveying messages from the film, and a large number of stills. The foyer was decorated with imperial flags and shields.

"Cavalcade" saw the first use of an illuminated sign of title of film at Sheffield. This was sky sign on top of kinema and sufficiently large to be seen from practically all parts of the city. There was also an illuminated outside scenic display and a big array of posters varying from a 250-sheet streamer to six-sheets. These were all hand written on a purple background, and added to the dignified tone of the display.

Another artistic feature was a specially designed royal folio two-colour card used for tie-ups with hotels, restaurants, shops, etc. These were like miniature pictures, and were to be seen over a wide area.

Mr. Windsor also secured the co-operation of the three local newspapers, which gave a considerable amount of space to the film during the three weeks over which the exploitation extended.



KING KONG (Radio), introducing himself to patrons of The Lido, Islington. A 10 ft. display by Harry Sanders

A REMINDER

"Strictly Personal" Cards for 5,000 Persons

Residents in Clifton were intrigued last week by a small envelope marked "Strictly Personal," which was handed to them by a stranger. On opening the envelope they found that it contained a small card, which advised them not to miss "Strictly Personal" at the Triangle that day, as it was a picture that exposed all the "lonely hearts and get-acquainted clubs and agencies."

Over 5,000 of these envelopes were distributed, the idea being that of W. Prodgers, manager of the Triangle, who used it to boost "Strictly Personal" (Paramount), which he was showing at the house.

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AN OCTOPUS IN FLEET STREET

HOT "PEPPER" STUNT TO GAIN PUBLICITY

By Londoner

WHAT is, I believe, the first instance of a London kinema manager putting "one over" the national Press is behind the exploitation, by Bill Pepper, of the Regal, Marble Arch, of "Below the Sea."

Realising the value of publicity prior to the actual screening of a film, the Regal manager hit on the idea of securing a live octopus, and invited the Press to view the phenomenon. Unfortunately, the live animal did not eventuate, and his invitations to the Press met with a chilly reception. "A dead octopus is dead news," as one editor tersely put it.

Undeterred, Bill Pepper decided that the mountain must be brought to Mahomet if Mahomet could not be impressed by the mountain which brought forth a dead octopus. So he arranged for the dead octopus to be brought through Fleet Street. As the van carrying the octopus reached the centre of "the street of adventure," the creature mysteriously fell off, right in the middle of the road. The usual crowd gathered round, and, of course, the ubiquitous cameramen appeared on the scene. And so the "story" appeared in the Press!

And, what is more, the Press reviewers who attended the initial screening of the film were especially shown the octopus, which was being exhibited in the vestibule!

The octopus, which measured 15 ft. across from tentacle to tentacle, and was unique by reason of it being complete with its full number of tentacles, was the centre of a wonderful collection of fishing curios in a vestibule show. A huge turtle was also another outstanding exhibit; also whaling equipment, together with diving suits. Altogether a very creditable display.

Writing of his publicity displays, mention should also be made of the very fine show during the run of "Contact." With the co-operation of Imperial Airways, he obtained a number of interesting models, parts of machines, photographs, etc. In addition, he ran a competition in which patrons were invited to write a 100-word essay on the value of Imperial Airways, free flights to Paris being offered as prizes.

BOOSTING "CAVALCADE"

Wax Museum at Edinburgh Regent

Duncan Ross, manager of the Edinburgh Regent, evolved quite a lot of original ideas for preliminary publicity of "Cavalcade" (Fox). One was the collection of a miniature war museum, in which Boer War photographs and contemporary newspapers and magazines figured. An interesting exhibit was a volume containing a complete record of the C.I.V., the regiment in which Robert Marriot (Clive Brook) served in South Africa. The now historic Kitchener poster, "Your country needs YOU," recalled the early recruiting days of the Great War.

Mr. Ross had also in his lobby a revolving stage showing (1) the sinking of the *Titanic*, (2) a Flanders battlefield, and (3) post-war Britain much as it is shown in "Cavalcade," with a mass of detail, Suffragists, Communists, etc. The wheel of an old carriage, an empty barrel, and a small electric motor provided the equipment. Lit from above, it made a most effective lobby display.

TIE-UP SPECIALIST

A. Seymour's Latest

Alex. Seymour, manager of the Orient Theatre, Aston, Birmingham, has arranged a number of interesting tie-ups of late, in which the services of local traders with their shop windows have been used to full advantage.

For the screening of "The King's Vacation" (Warner) he tied up with Messrs. Abbott's and Messrs. Taylor's Furnishing Stores, in which artists' impressions of George Arliss were freely used, together with announcement cards.

For the showing of "Knight of the Garter" (U.A.), a massive cut-out of Sydney Howard and the film title were arranged on the front of the house. This was supported with a tie-up with Woolworth's Stores, nearby, where miniature replicas of Sydney Howard were arranged in a special display of ladies' garters.

WHEN THE LIGHTS ARE LOW

Beckenham's Dark Programme

The prompt action of Manager P. A. Fryer, of the Regent, Beckenham, prevented any disturbance when the house was plunged into darkness last week by the failure of the local electricity supply. A few seconds after the breakdown the kinema was illuminated by the emergency lighting plant, and Mr. Fryer appeared on the stage and assured the audience that there was no danger. Then, with the aid of a grand piano, his talented staff, and an amateur comedian from the auditorium, kept everyone thoroughly amused with songs and chorus singing until the electricity supply was continued and the performance recommenced.

AROUND THE LONDON SHOWS

Waxworks Museum in Vestibule Arouse Curiosity

MYSTERIES AT CROYDON AND ISLINGTON

IN putting over "The Mystery of the Wax Museum" (Warner), Frank Prior, of the Croydon Hippodrome, played on the imagination of his public by a plan of publicity which left them in wonderment as to the forthcoming attraction. Three weeks before the run of the film, he turned his vestibule into a wax works museum with a number of effigies of the characters in the picture. The theatre doors were opened before the performances commenced, and the show provided a great draw. No advertisements were displayed regarding the film; it was simply a waxworks show so as to arouse curiosity.

The second week, a number of models were dressed as usherettes and attendants and placed in prominent parts of the house. This occasioned a good deal of humour (oftimes unwittingly) and comment.

The third week saw the elucidation of the "mystery." Decorative signs and announcements told all and sundry of the showing of the film. The business recorded well repaid the exploitation.

Islington's Effort

A similar method was pursued at the Lido, Islington, where Harry Sanders put over a realistic show to exploit "The Mystery of the Wax Museum" (Warner).

The week preceding the run of the film he had a vestibule display of ten or more waxwork models. These were arranged around the pay-box and bore no advertising material. As the display could be seen from the street, the Lido manager certainly provided a "Scotchman's Show"—a free exhibition.

During the week of screening the film, an added touch was given by the display of heads, arms and legs, lying haphazardly on shelves. The vestibule thus presented the appearance of a waxworks shop; a topical scene from the locale of the film.

Alps as Publicity Aid

Striking window displays are a regular feature of the Dalston Picture House publicity, and a good example of the clever schemes which R. Patterson uses to bring the public in was found last week when I called. To publicise "Falling for You" (W. and F.) an Alpine setting was built into the back of the window space, and a liberal sprinkling of imitation snow covered the foreground. Several feet from the back scene a second large snow-clad peak was built, and then at frequent intervals a cut-out figure of Jack Hulbert riding a sledge down a cresta run appeared. In addition to the attraction of an original moving figure riding in and out of the scene, the show was given an atmosphere of reality by the use of an effects projector to produce falling snowflakes.

"The Good Companions" (Gaumont-Ideal) was also being given a good boosting at this house, and in another display window Manager Patterson had fixed a large model of the book with life-size drawings of the principal artistes filling the open pages. Each side of the spacious entrance lobby was covered with large canvas scenes. A bookcase occupied one side of the entrance with cut-outs of Edmund Gwenn and Jessie Matthews standing before it, and facing this was arranged a massive fireplace. On a beam set across the piers of the vestibule was fixed a book measuring 6 ft. in length, with the title, "The Good Companions," facing the incoming patrons.

Birthday Week at Northfields

When birthday week was celebrated at the Avenue, Northfields, on the occasion of the first anniversary of the opening, a stage cabaret was featured, in addition to a "double feature" film programme. This included the first full use of the stage, the acts including a troupe of girls, dancers and singers, and a stage band, Horace Sheldon's Melody Makers. It was a very creditable show, and, incidentally, stressed the value of kine-variety.

T. V. Comer, who was with H. Usher at the Walpole, Ealing, the sister house, is in charge of the Avenue, which, by the way, is one of the very few instances of a kinema built on unorthodox lines. It is the only one, I believe, to have a draped tapestry roof, thereby greatly increasing the acoustic properties.

Radio Tie-ups

A visit to the Blue Hall, Edgware Road, W., last week found F. W. Cousins and his assistant, E. S. Shaw, publicising the programme with attractive tie-ups with local retailers. For "Radio Parade" (Wardour) they secured the use of a radio store window for the week and arranged in it a large sky setting as a background for two lattice aerial masts. Stills from the film were hung from the aerial and scattered above were many comets, which served as a frame for photographs of the stars. Another display which attracted attention was that arranged for "Night of the Garter" (W. and F.). In a lingerie shop window cut-outs of Sidney Howard and Winifred Shotter were fixed, with a suitable notice drawing attention to the garter which caused all the trouble.

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Major C. H. Bell, managing director of C. H. Bell & Co., Ltd., the consulting engineers responsible for the electrical and stage work at the Bournemouth Pavilion

Kinemas Planned

BOURNEMOUTH PAVILION

New Stage Equipment—Southampton Super

EXTENSIVE work is contemplated at the Bournemouth Pavilion, owned by the Corporation. A complete stage is to be provided, equipped with a revolving platform, full stage equipment, including an elaborate lighting system. The consulting engineers responsible for the work are C. H. Bell and Co., Ltd., 69, Wardour Street, W.1, of which Major C. H. Bell is managing director. Jackson and Greenall are the architects.

Major Bell is responsible for the whole of the electrical and stage work of the Troxy, Commercial Road, the H. and G. 3,500-seater which opened a week or two ago. Messrs. Bell and Co. are also the engineers for the new Brighton bathing pool, the Astorias at Purley, Brighton and Worthing, and the Regal, Leytonstone.

Southampton Project

The erection of a new super-kinema at Southampton is foreshadowed by the formation of a new company entitled Regal (Southampton), Ltd.

The stated object of the company, which has a capital of £36,000 is to acquire 71, 73 and 75, and/or the Alexandra Picture House and Scullard's Hotel, Above Bar, Southampton, and to carry on the business of kinema proprietors.

The architects concerned are Verity and Beverley, FF.R.I.B.A., of 7, Sackville Street, W.1.

The solicitors for the promoters are Amery-Parkes and Co., 1, Arundel Street, W.C.2.

Oakham Plans Prepared

K. J. Norfolk, 32, East Park Parade, Northampton, is the promoter of a scheme for the erection of a kinema in William Dalby Street, Oakham.

The architect is J. H. Allen, 26, Abington Street, Northampton, and the contractor is J. Simpson, Braunston, Oakham, who is the owner of the freehold.

Accommodation is to be provided for about 50 people.

Work Starts on Kingsbury Odeon

Building operations are about to be started upon the erection of another new Odeon Cinema, to be built under the auspices of Oscar Deutsch, of Cinema Service, Ltd., of Bennetts Hill, Birmingham.

The site for this kinema is at Kingsbury, Middlesex, near the railway station, and a new company having the title of Odeon (Kingsbury), Ltd., of which Mr. Deutsch is a director, has been formed to carry out the scheme.

Plans have been prepared by A. P. Starkey, architect, of "Dunsmore," South Hill Avenue, Harrow, Middlesex, and the building contract has been awarded to W. Taylor (Builders), Ltd., of 126, Butler Road, Harrow.

Fareham Contracts

In connection with the Savoy Cinema, Fareham, John Hunt, Ltd., Cleveland Road, Gosport, Hants, are the main contracting builders.

All the sub-contracts have now been let, the following being the most important: Steelwork, Redpath, Brown and Co., Trafford Park, Manchester; heating and ventilation, G. N. Haden and Sons, Ltd., Bournemouth; metal windows, Henry Hope and Sons, Ltd., Birmingham.

Flooring, etc., Marchetti, Ltd., Portsmouth; vacuum cleaning plant, Sturtevant Engineering Co., London; sanitary goods, W. E. Farrer, Birmingham.

The scheme is for the erection of a hall with seating accommodation for 1,000 people, at a cost of £22,000.

The architect is R. A. Thomas, of 8, Havant Road, Cosham, Hants.

New Northern Hall

Lionel A. G. Prichard, A.R.I.B.A., architect, of Moorfields, Liverpool, has prepared plans for a new kinema to be erected in Cauldwell Lane, Monkseaton, Northumberland. Associated with the scheme is A. Hallet, of Wrexham. Seating accommodation will be provided for 916 persons, about 300 in the balcony and the remainder in the stalls.

Plans have already been submitted to the local authorities, and it is intended to proceed with the scheme immediately they have been approved.

Bristol Contract Placed

The contract for the rebuilding of Queen's Cinema Peter Street, Bristol, as a news theatre has been secured by Frank Wilkins, of Lowford Street, Bristol. The promoters are Jacey Cinemas, Ltd., Birmingham, Clarendon Chambers, 1, Waterloo Street, Birmingham.

W. H. Watkins, F.R.I.B.A., of Clare Street, Bristol, is the architect.

Kinema for Civic Centre

The hall of the new civic centre at Swansea has been planned by the architect to include projection room, rewind room, screen, etc., for the showing of films.

Work Started At Liskeard

Work has commenced on the site at the top of the Parade, Liskeard, Cornwall, preparatory to the erection of a new kinema seating about 700 persons.

The promoters are G. M. and P. D. Morcom, 3, Dean Terrace, Liskeard, and the architects Vanstone and Taylor, 118-119, Tavistock Road, Plymouth.

The contract has been secured by Brown Bros., 22, Molesworth Street, Wadebridge.

November 6 Releases

MYSTERY DRAMA MUSIC

ZAMECNIK NUMBERS CHOSEN

Suggestions for Creating Atmosphere Compiled by A. W. OWEN

MYSTERY drama is prominent in this week's release programme, and the choice of musical introduction between a short portion of a Beethoven symphony and two characteristic numbers of the accepted Zamecnik type are given.

For "Secrets," Sir Edward Elgar's "Salut d'Amour" should create the atmosphere of the film, and gives us a chance of presenting one of the most beautiful short romantic entr'actes that has ever been composed.

That old "silent film" kinema favourite "Down South" fills the bill for the film "Diplomaniacs," as the first section of the story is filmed with Southern negro background. For the Russian drama, "Rasputin, the Mad Monk," typical Russian music is absolutely necessary, and in choosing excerpts from Glinka's selection, "A Life for the Czar," we should find an excellent selection or introductory feature. The non-sync record of the characteristic Russian music consists of the "Introduction" to the opera, and is sung in Russian by the famous Kedroff Quartette.

Several organ interlude numbers chosen this week are either not capable of or unsuitable to record synchronisation; but this form of presentation is the more effective for only being used at intervals rather than as a general rule, as the latter tends to reduce the solo to mere accompaniment rather than a display of an instrumental and individual effort.

"RASPUTIN, THE MAD MONK" (M-G-M)

CERT. A. 8,934 ft. Reg. No. F.8884. Reviewed in *Kine.* June 29, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—John, Ethel and Lionel Barrymore, Diana Wynyard, Ralph Morgan.
ATMOSPHERE.—Theatrical type of melodrama based on the rather obscure records of the evil Rasputin, and depicting the downfall of the Romanoffs.
ORCHESTRA.—"A Life for the Czar." Selection. M. J. Glinka. Arranged by Charles Godfrey. Either consisting of excerpts chosen to suit length of interlude required, or the introductory number played as an introductory entr'acte to the film. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration. (*Note.*—No synchronisation with non-sync. record is possible from this arrangement.)
NON-SYNC.—"A Life for the Czar." Introduction. M. J. Glinka. Recorded (in Russian) by the Kedroff Quartette, and presented as an introductory entr'acte to the film, with the first main titled screened as the singing ends.
LIGHTING EFFECTS.—Blendings of deep orange, violet and deep crimson.

"SECRETS" (U.A.)

CERT. A. 7,640 ft. Reg. No. F.8735. Reviewed in *Kine.* May 18, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Mary Pickford and Leslie Howard.
ATMOSPHERE.—Romantic drama adapted from the successful play, a domestic panorama of life, married love, and a wife's forgiveness.
ORCHESTRA.—"Salut d'Amour." Sir Edward Elgar. (Novello.)
ORGAN.—As orchestra, with adaptation from the arrangement for organ solo (Novello), and synchronisation if desired with record detailed below for non-sync.
NON-SYNC.—"Salut d'Amour." Sir Edward Elgar. Recorded by Albert Sandler's Orchestra on Columbia D.B.5685, or by J. H. Squire's Celeste Octete on D.B.4294.
LIGHTING EFFECTS.—Blending of 3 shades of blue, fading from light to medium and deep blue.

"VIENNESE WALTZ" (Wardour)

CERT. U. 7,226 ft. Reg. No. F.8869. Reviewed in *Kine.* June 16, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Michael Bohnen, Lee Parry.
ATMOSPHERE.—Characteristic Viennese romance, based upon the life of Johann Strauss.
ORCHESTRA.—"Vienna Blut." Waltz. Johann Strauss. (Boosey-Hawkes or Feldman, Continental edition.)
ORGAN.—As orchestra, using any piano-solo edition of the Strauss waltzes, and synchronising with the record detailed below for non-sync.
NON-SYNC.—"Vienna Blut." Waltz. Johann Strauss. Recorded by the composer and his Viennese Symphony Orchestra on Columbia 9238.
LIGHTING EFFECTS.—Blending of pink, mauve, and light blue in fading slow sequence.

"THE CRIME AT BLOSSOMS" (Paramount)

CERT. A. 6,921 ft. Reg. No. B.8254. Reviewed in *Kine.* March 16, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Hugh Wakefield, Joyce Bland.
ATMOSPHERE.—Murder mystery drama psychological in theme and adapted from the play by Mordaunt Shairp.
ORCHESTRA.—"Desespoir." Zamecnik. (Keith, Prowse.) Played as an introductory interlude only.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, either for solo or synchronised presentation with the record, as detailed below for non-sync.
NON-SYNC.—"Desespoir." Zamecnik. Recorded on Columbia D.19246 by the Company's Symphony Orchestra. (Special film catalogue record.)
LIGHTING EFFECTS.—Deep red flood following black out fading to deep amber as film is screened and interlude ceases.

"JUST SMITH" (W. & F.)

CERT. A. 6,863 ft. Reg. No. Br. ——. Reviewed in *Kine.* September 21, 1933.
STAR.—Tom Walls.
ATMOSPHERE.—Farcical comedy, adapted from one of the famous Aldwych plays, with original cast.
ORCHESTRA.—Medley of up-to-date dance numbers, such as "Isn't This a Night for Love" and "Under a Blanket of Blue" foxtrots, and "My Moonlight Madonna" valse. (Keith, Prowse and Co.'s publications.)
ORGAN.—As orchestra, using professional song copies for adaptation—(records not ready at time or writing)—or as non-sync.
NON-SYNC.—Medley of up-to-date dance numbers, such as "In the Valley of the Moon" waltz, recorded by the B.B.C. Dance Orchestra on Columbia C.B. 632, and "One Tiny Bear" foxtrot, with "Peter, Peter" one-step, recorded on Columbia C.B.640 by Carroll Gibbons and the Savoy Hotel Orpheans.
LIGHTING EFFECTS.—Blending of bright, well contrasted colours in rapid sequence.

"HIGH FINANCE" (First National)

CERT. A. 6,101 ft. Reg. No. Br.8891. Reviewed in *Kine.* June 15, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Gibb McLaughlin, Ida Lupino.
ATMOSPHERE.—Financial drama, in which an egotistical financier is exploited by crooks, the experience changing his outlook on life.
ORCHESTRA.—"2nd Episode Dramatique." Zamecnik. (Keith, Prowse.) Presented as an introductory entr'acte only.
ORGAN.—As orchestra, with adaptation for either solo or synchronised presentation, from the piano-conductor copy of the above orchestration and using the record detailed below for non-sync.
NON-SYNC.—"2nd Episode Dramatique." Zamecnik. Recorded on Columbia D.19233 (special film record catalogue) by the Company's Symphony Orchestra, played as introductory entr'acte only.
LIGHTING EFFECTS.—Blending of deep violet fading to amber and concluding with deep red.

"I LOVE THAT MAN" (Paramount)

CERT. A. 5,976 ft. Reg. No. F.8865. Reviewed in *Kine.* July 15, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Edmund Lowe, Nancy Carroll.
ATMOSPHERE.—Romantic drama, with a strong gangster element. The opening scenes are in a comedy vein and the dramatic element introduced later as the main feature forms a vivid contrast.
ORCHESTRA.—"Wild Violets." Selection. (Chappell.) Cut to suit length of interlude desired, or the song foxtrots from the same musical comedy, "Don't Say Good-bye" and "You, Just You," played as an introductory entr'acte only.
ORGAN.—As orchestra. No synchronisation is possible with the selection, which should be adapted from the piano-solo copy only. The two songs are recorded as detailed below for non-sync.
NON-SYNC.—"Wild Violets." Vocal Gems and orchestral accompaniment, recorded on H.M.V. C.2472 by Elsner and Kraemer and the State Opera Orchestra, Dresden. Or the two song foxtrots, "Don't Say Good-bye" and "You, Just You," recorded on H.M.V. B.6251 by Noble's Orchestra.
LIGHTING EFFECTS.—Blending of light colours in fading sequence.

"SILK EXPRESS" (First National)

CERT. A. 5,581 ft. Reg. No. F.8863. Reviewed in *Kine.* June 18, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Neil Hamilton, Sheila Terry, Dudley Digges.
ATMOSPHERE.—Mystery crime drama of clever market manipulation, and the desperate efforts of crooks to prevent success by the attempted wreck of a train, etc.
ORCHESTRA.—"Symphony No. 5 in C Minor." Beethoven. "Allegro con brio." (Boosey-Hawkes.) The first three pages of piano-conductor copy only, played as an introductory interlude only, with the final bars synchronising with the opening title of the film when screened.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestra.
NON-SYNC.—"Symphony No. 5 in C Minor." Beethoven. "Allegro con brio," section (first side of record only), played as introductory interlude from Columbia Record L.1880, Felix Weingartner and the Royal Philharmonic Orchestra.
LIGHTING EFFECTS.—Black out, followed by deep amber fading to deep crimson as film is projected on screen.

"DIPLOMANIACS" (Radio)

CERT. A. 5,468 ft. Reg. No. F.8830. Reviewed in *Kine.* June 8, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Wheeler and Woolsey, Marjorie White.
ATMOSPHERE.—Extravagant absurdity which makes hilarious sport of the Geneva Peace Conference. The opening scenes depict an Indian reservation with effective dance ensembles.
ORCHESTRA.—"Down South." Myddleton. (Boosey-Hawkes.)
ORGAN.—As orchestra, using the piano-solo copy for adaptation. Synchronisation will necessitate transposition to tune with the military orchestration, and is not desirable.
NON-SYNC.—"Down South." Myddleton. Recorded on H.M.V. B.2984 by H.M. Coldstream Guards' Band; or on H.M.V. C.1774 by the Dixie Melodists; or on Decca F.2201 by the Westminster Military Band.
LIGHTING EFFECTS.—Blendings of bright contrasting colours in fairly rapid sequence.

"THE MAN OUTSIDE" (Radio)

CERT. A. 4,781 ft. Reg. No. Br.8815. Reviewed in *Kine.* June 8, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Henry Kendall, Dorothy Boyd.
ATMOSPHERE.—Weird mystery drama with contrasted light dialogue. English country farmhouse setting.
ORCHESTRA.—"Agitato Misterioso." Raymond Bennett. No. 118. Photo Play Series. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-conductor part of above orchestration. No recording of this number. If synchronisation required use non-sync music.
NON-SYNC.—"Feuillet d'un Vieille Album." Kross. (Keith-Prowse.) Recorded on Columbia D.F.X.11 by the Company's Symphony Orchestra. (Special film catalogue.)
LIGHTING EFFECTS.—Black out, followed by deep crimson. Both these misterioso entr'actes should be synchronised to conclude as the first title of film is shown.

> ***"You are doing a great service to organists by printing the series of slide interludes in the 'Kine.' each week and I trust they will appear for a long while."***
>
> ***Yours,***
> ***J. BURNETT FENNER,***
> ***Organist, Stoll P.T., Newcastle.***

(Continued in adjoining columns)

Organ Interlude Series—XIV

Love's Young Sweet Songs

CLIFFORD KNIGHT, F.R.C.O., at the CAPITOL, WEMBLEY

Organ: Compton Two-Manual Six-Unit

THIS week's solo organ interlude by Clifford Knight, F.R.C.O., is one of a light popular type which is suitable for any class of theatre and certainly not difficult to perform. Yet it has a certain artistry which raises it from any suggestion of a mere stunt, and, I am sure, will be interesting to all organists as an "original idea" in presentation.

Clifford Knight, F.R.C.O., has only been at the Capitol, Wembley, for a short period, having been for several years solo resident organist at the Pavilion, Lavender Hill, S.W. Former engagements included the Coronet, Notting Hill Gate, W.; Pavilion, Shaftesbury Avenue, W.; Dalston Picture Theatre, N., and the Grange, Kilburn, N.W.

He is greatly in favour of "mixing the fare" in solo presentation, but still retains his confidence in a classical selection or potpourri, always provided that the patron has been prepared beforehand by an explanatory talk and that the excerpts chosen are of melodic and well-known compositions.

A sound musician, a clever executant and able to put over his show, should certainly gain him many friends at the Capitol.

A. W. O.

Wilts County Council have agreed to grant occasional licences for the opening of kinemas on Sundays in the area under their control. The Council was assured that the films chosen would always be suitable for Sunday exhibition.

My Romance

CAPTION.	MUSIC.
Some people say romance is dead. Nonsense! We all have at least one attack; it's like measles. I'll tell you about mine. Hold tight to your seats! "It was on a dreamy afternoon."	On a dreamy afternoon (chorus, 16 bars).
And the place! "Round the Marble Arch." In confidence, "Her name is Mary."	"Round the Marble Arch" (chorus 16 bars). "Her name is Mary" (chorus").
"The moment I saw *her* I said to myself, she's too nice a baby to leave on the shelf."	"The moment I saw you" (chorus).
Strolling into the park we listened to the "Lullaby of the leaves."	"Lullaby of the leaves" (eight bars, chorus).
And sitting on a secluded seat I was reminded of the experiences of our old friend "Mr. Hemingway."	"Oh! Mr. Hemingway" (eight bars, chorus).
"Darling," I whispered, "I'll spend my life just pleasing you."	"I'll spend my life" (chorus).
The course of true love never did run smooth. Next week we quarrelled and she accused my protestations of love of being "Nothing but a lie."	"Nothing but a lie" (four bars, chorus. Slow and sad).
I replied by asking, "Can't we talk it over."	"Can't we talk it over" (chorus).
And promising to "Try a little kindness."	"Try a little tenderness" (chorus).
We made it up, "And so I married the girl," and am pleased to tell you that "Me and mine are doing fine."	"And so I married" (eight bars chorus). "Me and Mine" (chorus).
It is some time now since we first heard, "Love's old sweet song."	"Love's old sweeet song" (chorus).
But "There ain't a lady living in the land, that I'd swop for my dear old Dutch."	"My Old Dutch" (chorus).

A record tie-up for DINNER AT EIGHT (M-G-M), at the Palace Theatre, displayed in the window of Webster & Waddington, Mortimer Street, W.

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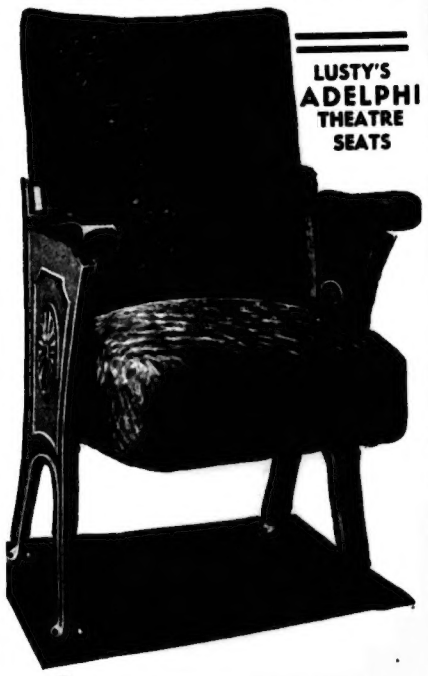

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Members of the Bradford, Leeds and Manchester Courts of the Guild of British Projectionists and Technicians who visited the B.T-H. works at Rugby last Sunday

WIDE RANGE IMMINENT

AVAILABLE FOR EXHIBITORS SHORTLY

Western Electric Chief's Statement

Wide Range Sound, the new Western Electric development, will be made available to exhibitors during October. This is the gist of a statement made over the week-end by R. M. Hatfield, W.E.'s chief.

As the result of a development programme, indicated some weeks ago by the *Kine.*, which has been going on intensively for over a year, Western Electric have now standardised equipment for Wide Range reproduction, and, according to an announcement made to-day by R. M. Hatfield, managing director of Western Electric, their private theatre in Bush House is being converted to Wide Range this week.

Final Tests

As soon as the conversion is completed final tests will be carried out, after which it may be expected that Western Electric Wide Range reproduction will be available to all present and potential users of W.E. reproducing equipment in the British Isles.

"I realise that a considerable interval has elapsed between the first discussions and announcements regarding the Wide Range reproducing system and this time," said Mr. Hatfield. "We have preferred to go slowly in order that we may be absolutely sure of our ground before making this development available to users of our equipment. This is in accordance with our established practice of thoroughly testing every improvement before making it generally available."

Extension of Frequency Range

Mr. Hatfield pointed out that, as is generally known, Wide Range reproduction involves a very great extension of the frequency range heretofore available. The effect, he said, would be a considerable improvement in the quality of the sound, but he pointed out that the full beneficial effects of Wide Range reproduction could not be achieved unless it was used in association with sound films recorded by the Wide Range recording method, which is only now coming into use in the United States. For this reason, Mr. Hatfield said that it might be some time before Wide Range recorded pictures would be available in any quantity in England, and it had therefore been decided by Western Electric that Wide Range reproduction would be purely optional with exhibitors, whether in connection with the new installations or as regards conversion of existing installations.

"I particularly desire to dispel any possible impression that Western Electric has any desire or intention to force Wide Range on to the Trade," said Mr. Hatfield.

"We hope to be in a position in October to supply Wide Range reproduction with new installations, or to convert existing installations to it, but will continue to make available to our customers the present standard Western Electric reproducing equipment in the event that they feel that they do not desire to adopt Wide Range at this time."

Mr. Hatfield also indicated that, by means of the equipment now being installed in the Western Electric private theatre, it will be possible to reproduce the new "Hill and Dale," or vertical cut disc, recording developed in the Bell Telephone Laboratories in the United States. This has created little less than a sensation in that country, where it has been acclaimed as the most faithful mechanical reproduction of music that has yet been achieved by any method.

Mr. Hatfield said that "Hill and Dale" was still in the experimental stage; that it had no relationship whatever to Wide Range, and that he did not foresee that it would have any commercial significance for a considerable time to come. It is expected that in the near future Western Electric will give demonstrations of both Wide Range and Hill and Dale reproduction in their private theatre.

Technical Editor's Letter bag

TELEVISED PICTURES

IN your issue of September 14 you state that it may be that the meeting of the British Association at Leicester this year may be counted as the starting point of televised pictures in the kinema.

This is hardly in accordance with the facts. Television was shown by the Baird Company at the Coliseum as far back as 1929, when pictures 5 ft. high were shown daily to the Coliseum audiences as part of the programme. From that date onwards its large screen televisor has been exhibiting all over this country and in Berlin, Paris and Stockholm. Furthermore, Carl Brisson, the actor, was broadcast from London from the B.B.C. studio and received on a Baird televisor screen at Copenhagen before a large audience.

With regard to the size of screen, the Baird Company has repeatedly projected pictures up to 8 ft. high in public. Further, there is no technical difficulty in projecting pictures on a screen larger than this.

In this connection, may I refer you to the *Times* report of September 14, 1933, of my address to the British Association on "Recent Developments in Television," in which a description is given of the developments of big-screen projection carried out in the associated laboratories of the Baird Company.

A. G. CHURCH.

Baird Television, Ltd.,
133, Long Acre, W.C.2.

INSTALLATION PROGRESS

W.E.4A Predominates

Sound installation business still continues steadily, according to reports from Western Electric.

Contracts are announced for the wiring of the Savoy, Cleveleys; Rialto, Raynes Park; and Gaiety Theatre, Treherbert. All three are being equipped with Western Electric's latest 4.A all-mains type system, and in each case replace competitive equipment.

Western Electric have now effected 354 replacements in the British Isles.

Theatres recently opened with Western Electric are the Plaza, West Wickham, and Regal, Worksop, both equipped with 3.A systems.

Contracts secured by the Continental and Eastern distributors of Western Electric include the Casino, Lille, and Rex, Turin. This latter, fast nearing completion, will be one of Italy's finest theatres, and is being elaborately equipped by Western Electric.

The Colisee, Tunis, and Regal, Cawnpore, recently opened with, respectively, W.E.'s 3.SX and 3.A systems.

AGENCE DEBRIE

Owing to the increase of business, Agence Debrie has moved from 23, Mortimer Street, W.1, to 93, Portland Place, W.1, where spacious new showrooms enable Mr. Booth to display the latest Debrie Super Parvo.

Guild Activities

THE WAY TO BECOME A GUILD MEMBER

NORTHERN COURTS VISIT RUGBY

FOR the information of projectionists who may contemplate joining the Guild of British Projectionists and Technicians, the following particulars are set out:—

All applications must be proposed and seconded by Guildsmen of repute.

Qualifications: Four years or over as either chief or second for "full" or "graduate" membership respectively, and only "chiefs" and "seconds" are eligible. Technicians serving in the Industry may apply for "technician" membership.

Entrance fee, £1 1s., to be paid with and at the time of application as candidate.

Annual subscription, £1 1s. (payable, by permission in special circumstances, in three instalments of 5s. and one of 6s.).

Badges issued on loan against a deposit of 1s. 6d. Should members be expelled or leave the Guild, deposit is refunded on return of badge. Deposit forfeited if badge is lost.

Members desiring positions and changes of situation should apply in writing to respective local secretaries.

Members desiring advice or information should apply in writing to their respective committees.

Members desiring legal aid should apply in writing to their Court Committee, stating case fully.

Exhibitors and managers desiring staff should apply to secretaries of nearest Court.

Exhibitors and managers are requested to report complaints re members, etc., to the chairman of their nearest Court.

Advice and information on projection problems, etc., gladly given by Technical Committee.

All other information regarding the Guild can be obtained on request from any officer or member of the Council.

GUILD'S VICE-PRESIDENT

H. B. SMITH OF LIVERPOOL

H. B. Smith, who is the chief projectionist at the Trocadero, Camden Street, Liverpool, is the chairman of the Liverpool Court of the Guild of British Kinema Projectionists and Technicians, and is the vice-president of the Guild.

He started in business 26 years ago at the Parthenon Music Hall, Great Charlotte Street, Liverpool, of which his father, the late E. W. Smith, was then proprietor. H. B. Smith served his apprenticeship in the workshop of the concern known as Films, Ltd., Liverpool, and then gathered experience by taking up appointments in many different grades of halls, all of which well equipped him to fill the responsible office he now holds at the Trocadero.

Northern Courts' Outing

About forty members of the Bradford, Leeds and Manchester Courts of the Guild of Projectionists paid a visit to the B.T.-H. works at Rugby last Sunday. The journey was made by train as far as Leicester, after which the party was conveyed by motor coach to its destination. Although the works were closed, much interesting matter was shown to the members, some of the castings and windings of generators coming in for admiration.

After a tea kindly provided by the B.T.-H. people, at which the usual vote of thanks was passed, the party journeyed along to Daventry, where an opportunity was taken of inspecting the three transmitters of the B.B.C. It was close on midnight when the party wended its way homeward after a most interesting and instructive day's outing.

Preston Inauguration

On Sunday next, October 1, at 11.30 a.m., the opening of the Preston Sub-Court of the Guild will take place in the Empire Theatre, Preston, by kind permission of H. D. Moorhouse. Denis D. Browne, chairman of the Manchester Court, will preside, and all projectionists are invited to attend.

Vic Milgate, of the Walturdaw Co., Ltd., will lecture on the new Ernemann V and the new Aristol arc lamp.

The third cabaret supper dance of the Manchester Court will take place on Tuesday, October 24, from 11 p.m. to 3 a.m., in the Piccadilly Moorish Ballroom, Manchester. The guest of honour will be Stan. T. Perry, president of the Guild. Vic Milgate will be M.C. Tickets, price 5s. each, may be had from Denis D. Browne, 3, Mansfield Road, Blackley, Manchester, 9, or from the stewards.

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Bright Ideas

LUBRICATING COMMUTATORS

For lubricating commutators, brushes which contain lubricant have disadvantages as well as advantages. The lubricant flows more quickly as the brush heats up, and if brushes get severely heated on a long run the lubrication may be excessive and smearing of the commutator will occur.

The lubricant in time dries out. The resistance of a brush varies according to the amount of lubricant contained, making it impossible for all brushes in a set to be of equal resistance. In order to overcome this, where more than two brushes are used in one holder, a lubricated brush may be used which is not connected to the external circuit, the other brush used in the holder being of the non-lubricated kind.

As there are usually four or more holders to a commutator, a lubricating brush can be fixed in each holder, the brushes being arranged staggered, so that the whole commutator surface is swept and lubricated. Such a plan as this can usually be adopted, as if high current carrying capacity brushes are used the brush area should be ample. Another way is to mount an additional brush holder midway between any two of the regular brush holders, and to use lubricated brushes in this for lubricating only. Abrasive brushes may be fitted in the same way. This plan has much to recommend it, as if lubricated or abrasive brushes are used throughout the machine, it will usually result in over-lubrication or over-abrasiveness. From: *W. E. Warner, 65, Pear Tree Lane, Welwyn Garden City, Herts.*

[If trouble of the kind mentioned is experienced, it rather indicates that the wrong grade of brush is being employed. When ordering new brushes, it is essential that they should either be obtained from the makers of the machine, or, if obtained direct from the brush manufacturers, that full characteristics, both electrical and mechanical, of the machine should be stated.

Only if the machine is normally running well below its rated output is it wise to fit brushes not connected in circuit. In a well-designed machine, whether motor or generator, the sectional area of the brushes is carefully computed for a given current carrying capacity, and to reduce this sectional area must result in loss of efficiency at full load.

There is no objection to mounting an auxiliary set of unconnected brushes for the purpose of lubrication, except that it should not be necessary.—ED.]

Robert Donat, Paramount's British star, who made a personal appearance, visited the projection room of the Futurist, Birmingham, and saw his picture CASH being projected

MAJESTIC, MITCHAM

JOINS KALEE BAND

The latest contract for a Kalee installation has been secured by the London office of Kershaw Projector Co. for the Majestic, Mitcham. Other recent installations have been done at the New Regal, Winchester; Regal, Shanklin; County, Reading; Odeon, Kingston; Odeon, Canterbury; Odeon, South Harrow; Oxford Skating Rink; Corinth, Hayes; County, Hertford; Plaza, West Wickham; New Granada, Hove; News Theatre, Victoria.

The above have all been placed direct through Soho Square, but many other contracts have been secured through the various branches and agencies.

USE
SHIP CARBONS
— the difference is "illuminating"

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.
It is sufficient to quote this page number and date of issue when filling in form D.

LONDON

DATE	TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE.	TIME.
Wed., Sept. 27	Crooks in Clover	Warner Baxter ...	M-G-M	Palace	11
,, ,, 27	Wings Over Africa	———	Beacon Film Dis. ...	Rialto	11
Thur., ,, 28	Her Splendid Folly	Lilian Bond	Butcher	Cambridge	10.30
,, ,, 28	Show World	Alice Brady	M-G-M	Palace	11
Fri., ,, 29	The Flaw	Henry Kendall	Paramount	Carlton	10.30
,, ,, 29	Song Shopping	———	Paramount	Carlton	10.30
,, ,, 29	The Trail Driver	Ken Maynard	Universal	Rialto	10.30
,, ,, 29	Gordon of the Ghost City (Eps. 1, 2 and 3).	Buck Jones	Universal	Rialto	10.30
Tues., Oct. 3	Three Cornered Moon	Claudette Colbert ...	Paramount	Carlton	10.30
,, ,, 3	Sweet Cookie	———	Paramount	Carlton	10.30
,, ,, 3	Rafter Romance	Ginger Rogers	Radio	Cambridge	3
,, ,, 3	Morning Glory	Kathleen Hepburn ...	Radio	Cambridge	8.45
,, ,, 4	I Loved a Woman	Edward G. Robinson ...	First National	Cambridge	8.45
Wed., ,, 4	The No'Man; The Dish Ran Away with the Spoon. ...	———	First National	Cambridge	8.45
,, ,, 5	General John Regan	———	United Artists	Cambridge	8.45
Thur., ,, 5	Love in Tents; Throwing the Ball.	———	U.A.-Columbia	Cambridge	8.45
Fri., ,, 6	Jazz a La Cuba; Jabs and Bolts; Betty Boop's Birthday Party; The Barber Shop; Paramount Pictorial P 2-12; Screen Souvenir S 2-13.	———	Paramount	Carlton	10.30
,, ,, 6	He Knew Too Much	———	Pathe	Phœnix	3
,, ,, 6	The Right to Live	———	Fox	Cambridge	8.30
,, ,, 6	Tale of a Shirt; The Great Train Robbery.	———	Fox	Cambridge	8.30
Tues., ,, 10	S.O.S. Iceberg	———	Universal	Cambridge	8.45
Thur., ,, 12	Ladies Must Love	———	Universal	Cambridge	8.45

BIRMINGHAM

Mon., Oct. 2	Show World	Alice Brady	M-G-M	Scala	10.30
Tues., ,, 3	Mixed Doubles	Jeanne de Casalis ...	Paramount	Futurist	10.30
,, ,, 3	Turn Back the Clock	Lee Tracy	M-G-M	Scala	10.30
Wed., ,, 4	Morning Glory	Kathleen Hepburn ...	Radio	Forum	11
Thur., ,,	Rafter Romance	Ginger Rogers	Radio	Forum	11

CARDIFF

Fri., Sept. 29	King of the Wild	———	Columbia	Queen's	11
Tues., Oct. 3	Dinner at Eight	All star cast	M-G-M	Park Hall	11
Wed., ,, 4	Her Splendid Folly	Lilian Bond	Butcher	Olympia	11
,, ,, 4	Turn Back the Clock	Lee Tracy	M-G-M	Park Hall	11
,, ,, 4	Morning Glory	Kathleen Hepburn ...	Radio	Capitol	11
Wed., ,, 4	Rafter Romance	Ginger Rogers	Radio	Queen's	11

GLASGOW

Fri., Sept. 29	King of the Wild...	———	Columbia	Regal	11
,, ,, 29	Crooks in Clover	Warner Baxter ...	M-G-M	La Scala	11
,, ,, 29	The Fire Raisers	Leslie Banks	W. & F.	Picture House	11
Wed., Oct. 4	The Flaw	Henry Kendall	Paramount	Playhouse	11
,, ,, 4	Hold Your Man	Jean Harlow	M-G-M	La Scala	11
,, ,, 4	Morning Glory	Kathleen Hepburn ...	Radio	Regal	11
Thur., ,, 5	Rafter Romance	Ginger Rogers	Radio	Regal	11

LEEDS

Fri., Sept. 29	Shanghai Madness...	Spencer Tracy	Fox	Rialto	11
,, ,, 29	Just Smith	Tom Walls	W. & F.	Scala	11
,, ,, 29	Mixed Doubles	Jeanne de Casalis ...	Paramount	Paramount	10.45
,, ,, 29	Dinner at Eight	All star cast	M-G-M	Tower P.H.	11
Tues., Oct. 3	The Flaw	Henry Kendall	Paramount	Paramount	10.45
Thur., ,, 5	Crooks in Clover	Warner Baxter	M-G-M	Tower P.H.	11
,, ,, 5	Morning Glory	Kathleen Hepburn ...	Radio	Rialto	11

LIVERPOOL

Fri., Sept. 29	Dinner at Eight	All star cast	M-G-M	Majestic	11
Tues., Oct. 3	Mixed Doubles	Jeanne de Casalis ...	Paramount	Scala	10.45
,, ,, 3	Crooks in Clover	Warner Baxter	M-G-M	Majestic	11
Wed., ,, 4	Show World	Alice Brady	M-G-M	Majestic	11

MANCHESTER

Fri., Sept. 29	Mixed Doubles	Jeanne de Casalis ...	Paramount	Paramount	10.45
,, ,, 29	Just Smith	Claudette Colbert ...	United Artists	Piccadilly	10.30
Tues., Oct. 3	Her Splendid Folly	Lilian Bond	Butcher	Deansgate P.H.	11
,, ,, 3	The Flaw	Henry Kendall	Paramount	Paramount	10.45
Wed., ,, 4	Turn Back the Clock	Lee Tracy	M-G-M	Market Street	10.45
,, ,, 4	Morning Glory	Kathleen Hepburn ...	Radio	Theatre Royal	11
Thur., ,, 5	Rafter Romance	Ginger Rogers	Radio	Theatre Royal	11

NEWCASTLE

Fri., Sept. 29	King of the Wild	———	Columbia	Grainger P.H.	11
,, ,, 29	Hold Your Man	Jean Harlow	M-G-M	Olympia	11
Tues., Oct. 3	Dinner at Eight	All star cast	M-G-M	Olympia	11
Thur., ,, 5	Morning Glory	Kathleen Hepburn ...	Radio	Stoll P.H.	11

NOTTINGHAM

Fri., Sept. 29	This is the Life	Gordon Harker	British Lion	Elite	10.45
,, ,, 29	Meet My Sister	Clifford Mollison ...	Pathe	Scala	11
Tues., Oct. 3	Shorts	———	Paramount	Scala	10.45

SHEFFIELD

Fri., Sept. 29	Lady for a Day	May Robson	Columbia	Cinema House	11
,, ,, 29	Shorts	———	Paramount	Central P.H.	10.45
Tues., Oct. 3	Crooks in Clover	Warner Baxter	M-G-M	Cinema House	11
Wed., ,, 4	Into the Blue	Annabella	Zenifilms	Cinema House	11
Thur., ,, 5	Her Splendid Folly; Wanted ...	———	Butcher	Union Street	10

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period August 31 to September 14. Films the names of which appear in italics are parts of series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
AUGUST [illegible] Soldiers Take Care ...	Universal ...	Diggers in Blighty Pty., Ltd.	6,387	Br. 9165
SEPTEM[illegible] Mayfair 1.	... ...	Warner First National.	6,076	Br. 9166
SEPTEM[illegible] Lucky 13.	... ...	Ace Films ...	4,403	Br. 9193
SEPTEM[illegible] This is Life 14.	British Lion ...	British Lion ...	6,897	Br. 9194
FOREIGN.				
AUGUST [illegible] Two Live Men (Zwei Mens[illegible]).	Film Society ...	Cinema-Film ...	6,750	F. 9154
AUGUST [illegible] His Pe[illegible] Secretary	Gaumont Ideal ...	Showmen's Pict.	5,685	F. 9155
Moonl[illegible] Fantasy ...	Paramount ...	Paramount Inter.	478	F. 9156
Too M[illegible] Highballs ...	,, ...	,, ...	1,782	F. 9157
Easy [illegible] the Eyes ...	,, ...	,, ...	1,923	F. 9158
AUGUST 31. Into th[illegible] Blue	Zenifilms ...	Pathé-Natan ...	7,500	F. 9159
Song of Songs ...	Paramount ...	Paramount Inter.	7,545	F. 9160
Pop-E[illegible] the Sailor ...	,, ...	,,	677	F. 9161
What Makes a Chan[illegible] pion?	,, ...	,,	945	F. 9162
Ham and Eggs ...	Universal ...	Universal ...	589	F. 9163
Moonlight and Melody	,, ...	,, ...	7,336	F. 9164
SEPTEMBER 1. 20,000 Cheers for the Chain Gang.	Warner ...	Warner ...	1,807	F. 9167
Boston's Mechanical Man	,, ...	,, ...	634	F. 9168
A Castilian Garden ...	,, ...	,, ...	802	F. 9169
The Midnight Patrol ...	M-G-M ...	Hal E. Roach ...	1,767	F. 9170
SEPTEMBER 4. Paddy the Next Best Thing.	Fox ...	Fox ...	6,761	F. 9171
SEPTEMBER 5. The Big Chance ...	Universal ...	Eagle Pictures ...	5,475	F. 9172
All at Sea ...	,, ...	Mentone Prod. ...	1,909	F. 9173
SEPTEMBER 6. A Tale of Tails ...	A.P. & D. ...	Saturn Film and Inspiration Films	1,800	F. 9174
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The Plumber and the Lady.	Paramount ...	Paramount Inter.	1685	F. 9176
The Phantom of the Air (serial):— *Episode* 12	Universal ...	Universal ...	1,579	F. 9177
SEPTEMBER 8. Dinner at Eight ...	M-G-M	M-G-M	9,897	F. 9178
Her Lover's Brother ...	Equity British ...	Mayfair	5,800	F. 9179
Spanish Rhythm ...	,, ...	Imperial Dis. ...	848	F. 9180
Ruby Raby Blues ...	,, ...	,, ...	915	F. 9181
SEPTEMBER 9. Say It Isn't So ...	United Artists ...	Columbia... ...	1,740	F. 9182
I Cover the Waterfront	,, ...	Reliance	6,400	F. 9183
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Enemies of Society ...	,, ...	R.K.O.	6,384	F. 9188
The Moonshiner's Daughter or Abroad in Old Kentucky.	,, ...	,, ...	1,816	F. 9189
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SEPTEMBER 14. The Flying Circus ...	Radio	R.K.O.	5,584	F. 9195
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Double Harness ...	,, ...	R.K.O. ...	6,256	F. 9198
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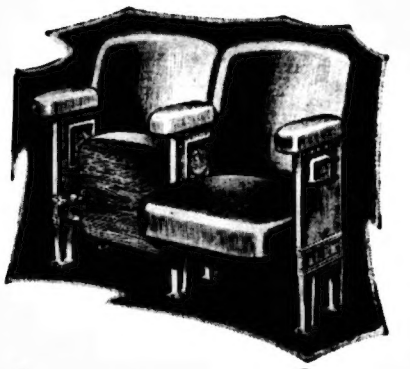

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